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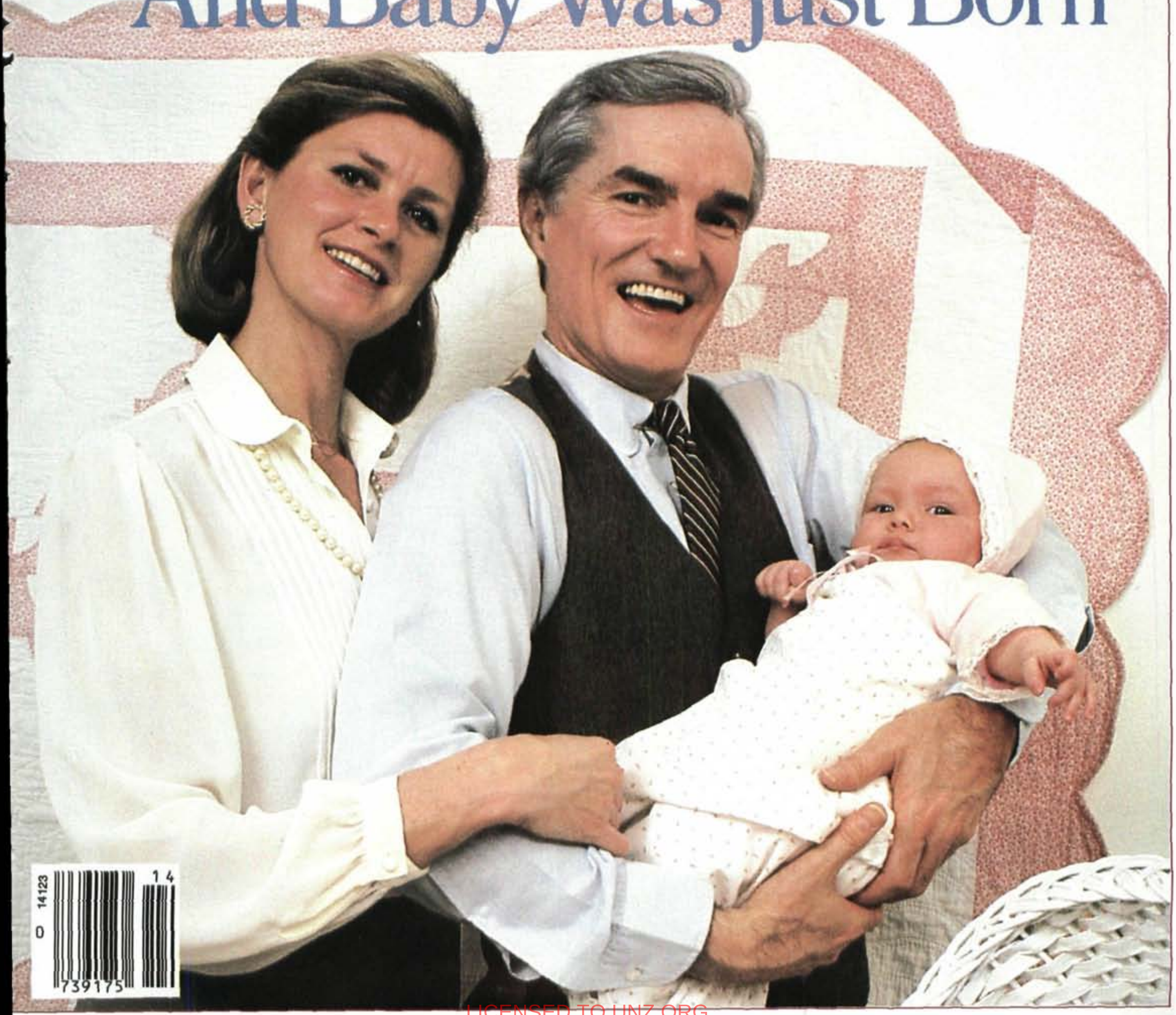
Men's Fashion: Winning Looks, by Henry Post

'In Style'—A Discerning Section by Anna Wintour

NEW YORK®

Mommy's 39, Daddy's 57 —And Baby Was Just Born



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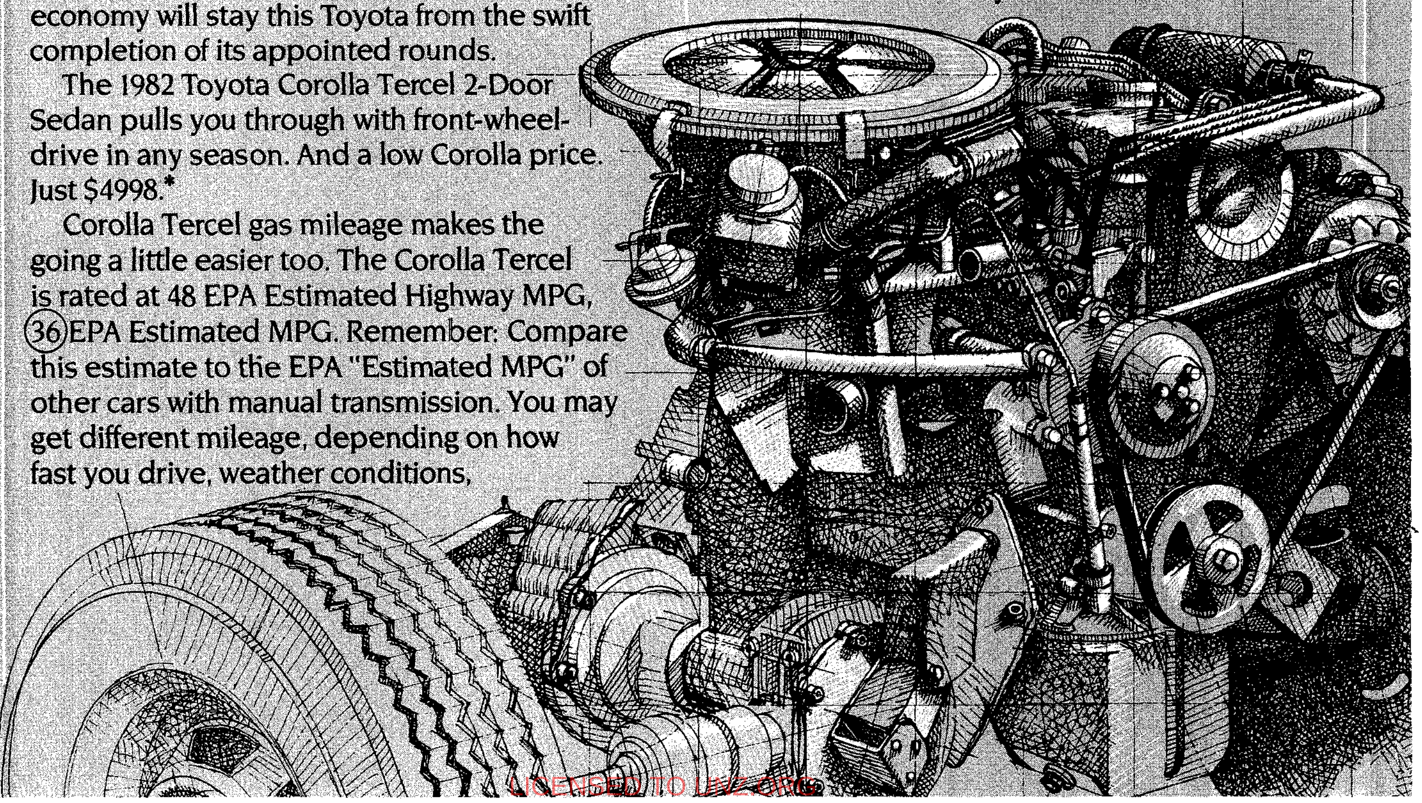

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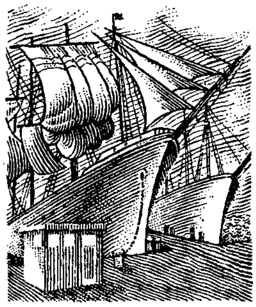

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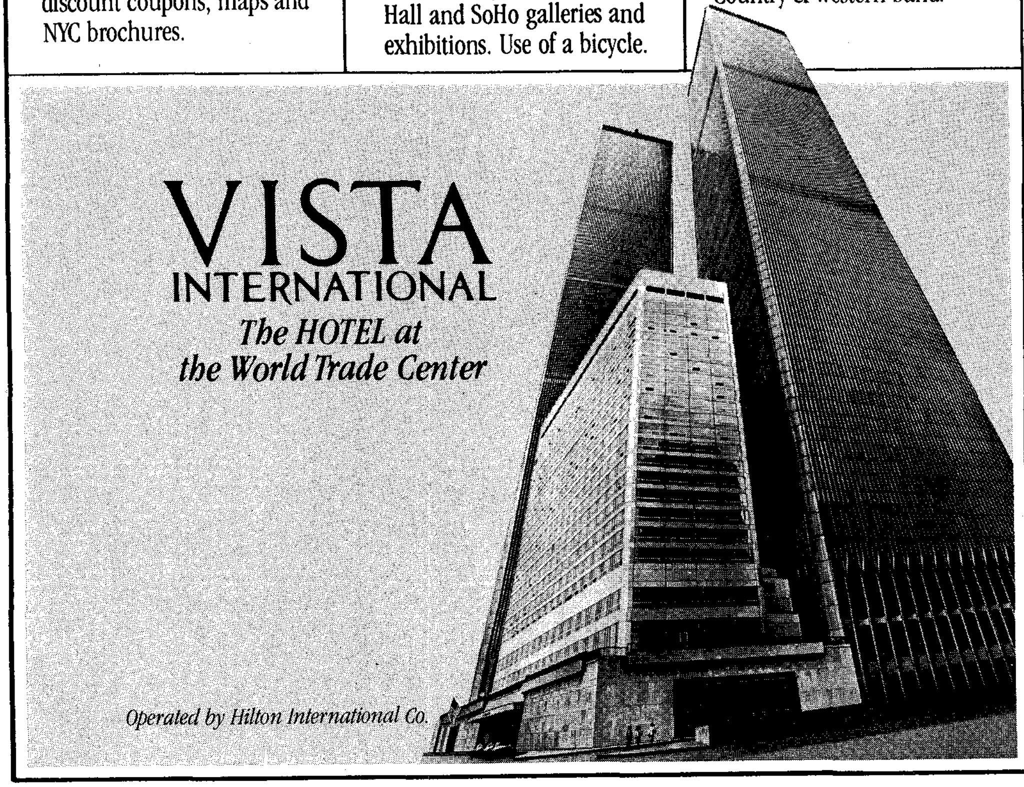

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Who Is This Guy Lew Lehrman?

By Michael Kramer

Lew Lehrman is a self-made millionaire, an architect of Reaganomics, a Jewish Republican running for governor of New York. He's also an outsider to the political establishment here, and rumors are already being floated that he doesn't deserve ultimate credit for building his family's drugstore empire. Michael Kramer tracks down the real story and reflects on Lehrman's prospects for November.

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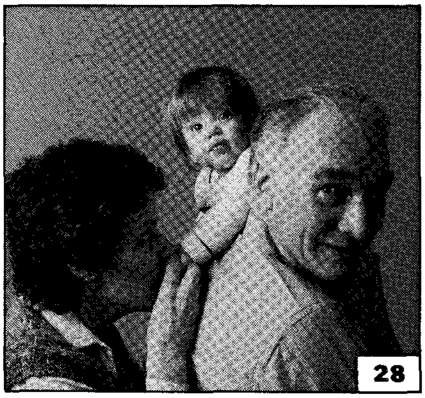
Mommy's 39, Daddy's 57 —And Baby Was Just Born

By Linda Wolfe

They are part of a new breed of parent, particularly visible in New York: People who have put off marriage or child rearing to pursue careers—or who have regrouped in second marriages—are now having babies past the age considered prime or even suitable for the task. There may be emotional and economic advantages to the delay; there are also requisite daily adjustments. Yet all over the city, mid-life couples are surrendering career time, domestic order, dinner-partying, even sleep—and discovering how much it is possible to love a baby.



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Samurai Lawyer

By Patricia Morrisroe

He has represented clients ranging from the family of a man killed by a shark in Acapulco to the ex-premier of the Congo; no case is too trite or outlandish, provided he has reasonable prospects of winning at least a $100,000 verdict or settlement. But after 55 years as a top negligence lawyer, Harry Lipsig is seeking something far more grandiose than a personal fortune: He is building his own legal legend.

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Men's Spring Fashion: Winning Looks

By Henry Post

The image a man presents to the world can play a vital supporting role in his career—if that image is one of assurance. Here, the personal styles of four men who can't be accused of giving a false impression. They look successful. And they are.

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Cover: Photograph by Harry Benson.
Models: Bill McHugh and Nancy McKinnon from Gilla Roos, Ltd. Baby: Theresa Brothers from Gloria Troy Agency. Antique quilt, baby clothes, and wicker bassinet from the Wicker Garden's Baby.

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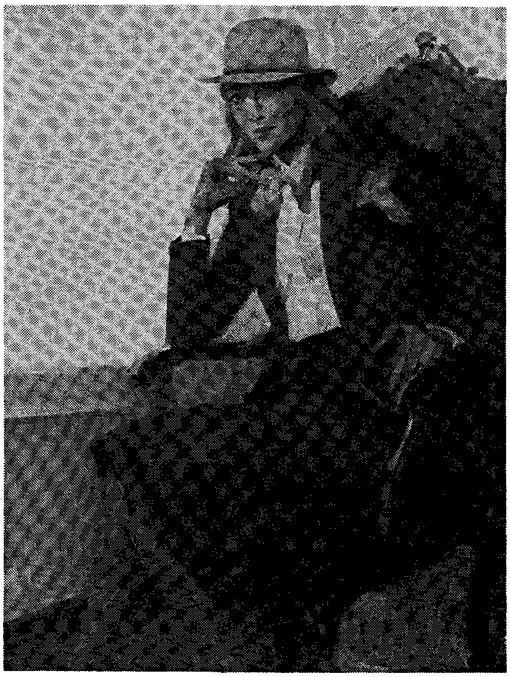

Banker's grey suit finely striped in white, tailored in Canada. Cotton voile shirt, silk bow, lacy pocket handkerchief, summer bowler of khaki straw. **An element of style from THE WOMAN'S SHOP**

Paul Stuart
Madison Avenue at 45th Street
New York, N.Y. 10017

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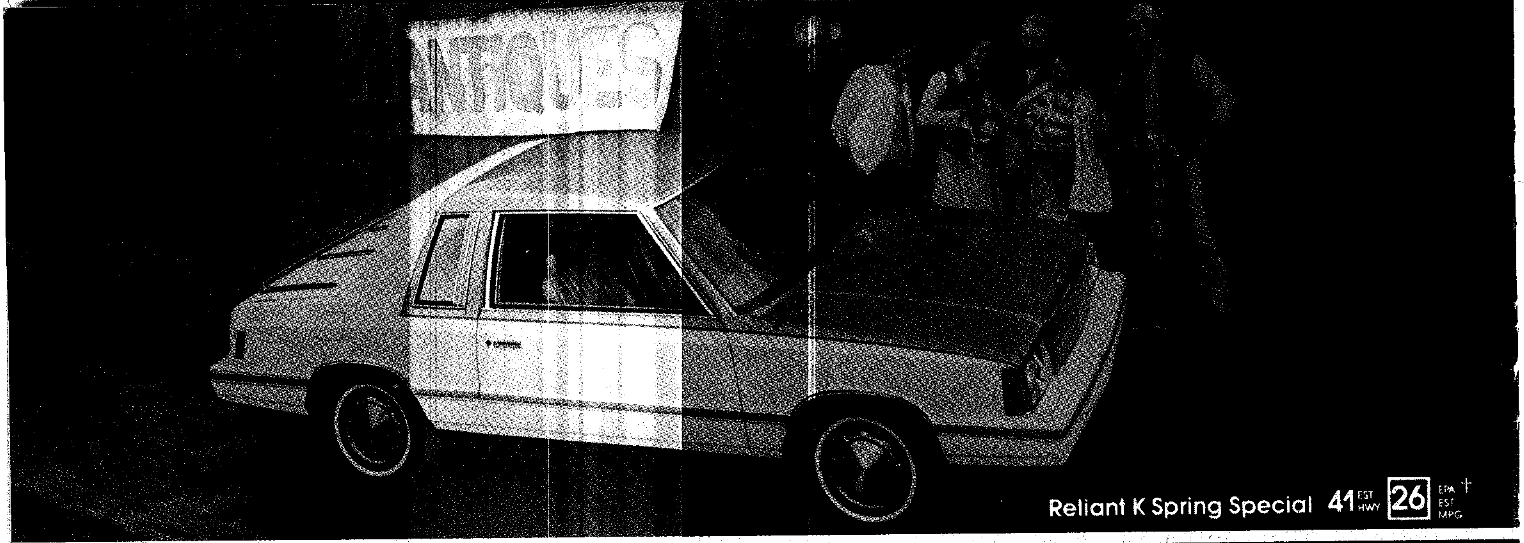
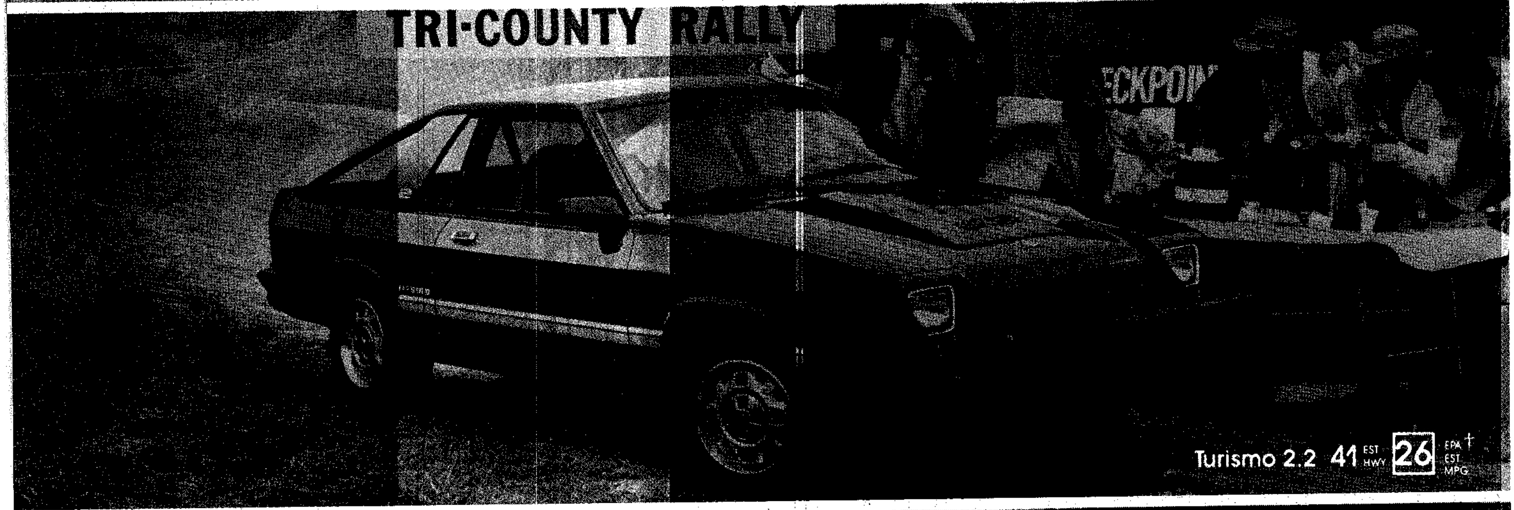


Reliant K Spring Special 41 EST HWY 26 EPA EST MPG †

Horizon Miser 52 EST HWY 35 EPA EST MPG †


TRI-COUNTY RALLY
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Turismo 2.2 41 EST HWY 26 EPA EST MPG †

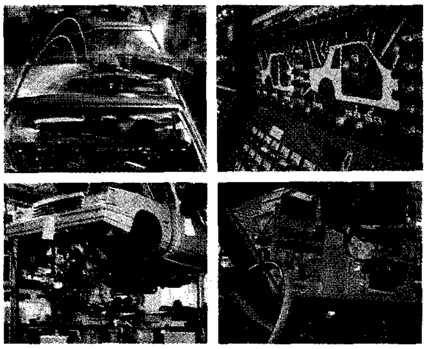
Reliant K SE Wagon 40 EST HWY 26 EPA EST MPG †

Plymouth. The American way to get your moneysworth.

Every front-wheel-drive Plymouth is engineered with advanced technology to give you high mileage and your moneysworth.

Plymouth gives you quality and your moneysworth with advanced technology.

The Europeans and Japanese have no monopoly on advanced technology. All front-wheel-drive 1982 Plymouths prove that. The excellence of their quality engineering is achieved daily at some of the world's most advanced car plants through computer-assisted design, assembly and quality control. For example, the Reliant K has almost three thousand computer-assisted robot welds. The most in the industry. This delivers a stronger, quiet body and assures consistent high quality overall.



These planned disciplines, some unique in the industry, have created a line of easy-to-maintain Plymouths which will give you your moneysworth with years of pleasurable performance.

Plymouth gives you your moneysworth with sensible prices.

Plymouth has gone a long way toward taking the "shock" out of the sticker price. The sensible prices in the chart represent real value. In fact, for 1982, the base model Reliant K coupe and Horizon Miser are still at their 1981 base sticker prices. Getting your moneysworth challenges holding on to your aging car.

MODEL	Prices Start at*	Prices as shown**
Reliant K Base Coupe	$5990	$7478
Horizon Miser	$5499	$5639
Turismo 2.2	$7345	$7345
Reliant K Wagon	$7334	$8658

*Sticker prices, title, taxes and destination charges extra.
**Sticker prices with pictured options excluding title, taxes and destination charges.

Plymouth gives you your moneysworth with front-wheel-drive.

Front-wheel-drive is a fundamental part of advanced technology that most cars of the 1970's and earlier lack. A 1982 front-wheel-drive Plymouth, with the engine pulling in front and rack-and-pinion steering, has a true feel of the road. Cornering and traction on wet surfaces are secure. Getting your moneysworth is evident whenever you drive.

Plymouth gives you your moneysworth with family-size room and comfort.

Many old-technology cars are cursed with the hard transmission hump in the middle and can't approach the overall comfort of the six- and five-passenger front-wheel-drive Plymouths. The excellence of Chrysler engineering and design has created cars with plenty of head, hip and leg room. Moneysworth means comfort.

Plymouth gives you your moneysworth with high-mileage.

Perhaps you're getting ten, twelve MPG. The kind of mileage a 1982 front-wheel-drive Plymouth is engineered to achieve can be a revelation to your budget.

For instance, what a refreshing change it would be to drive the 6-passenger wagon that goes farther on a gallon of gas than any other in America: The Reliant K. When you look at the mileage figures for any front-wheel drive Plymouth, you know you're getting your moneysworth.

Plymouth gives you two new ways to get your moneysworth.

Mix moneysworth and excitement: The Turismo 2.2, with a specially prepared Chrysler engine. Yet, mileage without compromise; a price as remarkable as the car. Also, The Reliant Spring Special. This Custom 2-door can be yours with special two-tone paint design, deck lid luggage rack, deluxe wheel covers and more. Priced to give you your moneysworth.

Plymouth gives you your moneysworth with excellent resale value.

Undoubtedly, the final judgment of the quality of any car is its resale value. According to recent NADA Used Car Guides, an investment in a 1981 Reliant K or Horizon has been paying handsome dividends.

In 1982, a front-wheel-drive Plymouth can demonstrate to you why it's the American way to get your moneysworth.

Buy or lease at your local Chrysler-Plymouth dealer.

Plymouth

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† Use EPA EST MPG for comparison. Actual mileage may differ depending on speed, trip length and weather. Actual highway mileage lower. California estimates for Reliant K and Turismo 2.2, 36 est. hwy: 24 EPA est. mpg.

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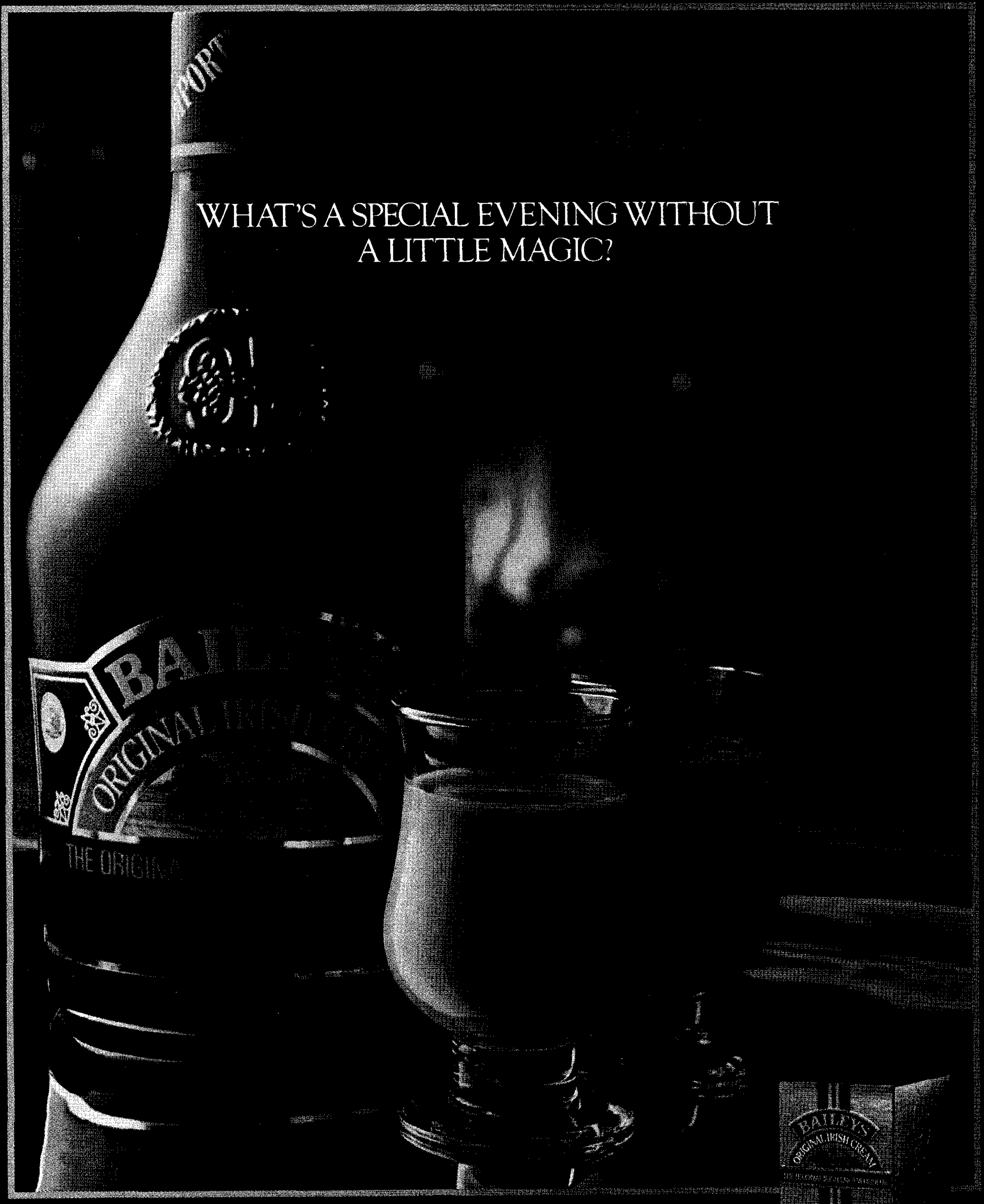
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LETTERS

The Nicaragua Question

IN "THE SMOKING GUN IN NICARAGUA" ["The National Interest," March 22], Michael Kramer has swallowed whole the "truth" from those paragons of veracity who have given us the C.I.A.'s "secret wars" and "dirty tricks," "destabilization" of legitimate governments, the secret—and illegal—bombings of Laos and Cambodia, etc., and who have brazenly lied to the American people and to Congress for decades. Diogenes would never dream of stopping at the White House, Pentagon, or State Department. U.S. intervention in Central America and the Caribbean is a matter of history. If, indeed, the Nicaraguans have been "lying through their teeth," one can hardly blame them when, instead of an olive branch, they see threats and thunderbolts. Paranoia works both ways. Kramer is really funny when he advocates "insistence" by the United States that "dictatorial regimes reform themselves."

Sidney Rosenblatt
Manhattan

IF I WERE A MEMBER OF THE SANDINISTA government and had to deal with a belligerent superpower that had prejudged us as enemies even before we came to power and that had a history of destabilizing the governments and economies of left-wing Latin-American countries, I would be hard put to suggest an alternative to Nicaragua's present course. Our foreign policy so far has been based on the absurd notion that we can declare people our enemies and at the same time forbid them to make any other friends. If we begin by alienating the Nicaraguan government, what is more natural than for it to seek aid from countries such as Cuba and the Soviet Union, which will take any chance to make new allies in the Western Hemisphere? And once that course has been set, it is inevitable that the hard-liners in the Sandinista coalition will come to power; they have the influence of the Communist powers to use as leverage, while we have denied Sandinista moderates any leverage of their own by lumping them in with the hard-liners. It may be too late to do anything constructive about the situation in Nicaragua; surely the suggestions offered by Michael Kramer will only bring more shame on our heads for meddling in the internal affairs of another country in order to solve a problem we ourselves created in the first place. But is it too much to hope that we will finally learn something from experience?

Marc Desmond
Brooklyn

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Friendly Advice

IN "THE NEXT OVERNIGHT SENSATION" [by Cynthia Heimel, March 22], Maxwell Caulfield says, "Then I was a waiter for a catering service. They get all these faggy guys to run around in tuxedos. I put on my best faggy voice. It was mainly gay models. A nice bunch of guys." Maxwell is a friend and a former employee of mine. I am an actor and an agent for actors, models, writers, dancers, etc. in the catering field. On behalf of my colleagues (many of whom are as talented as Maxwell), I wish him the very best. However, scathing remarks of this nature about anyone—especially fellow actors—could prove to mark an early end to a budding career.

Al Joseph
Manhattan

Medic Aid

"THE DEATH AND LIFE OF OWEN Thomas" [by Craig Unger, February 22] is an outstanding piece of writing and eloquently describes why we at New York Infirmary-Beekman Downtown Hospital are so proud of our staff and services. These are troubled times for hospitals in New York City, and most, including our own, are burdened with financial difficulties. We are in the midst of a critical battle to save our emergency room. The losses incurred from providing lifesaving services have increased 25 percent over the past five years to $2,091,960 in 1981. Your article will be of invaluable assistance in our urgent effort to open the hearts and purse strings of the people who depend on our hospital. Because it is being read by millions, it will benefit all hospital emergency rooms and trauma teams.

Virginia Kress
Chairman of the board
The New York Infirmary–
Beekman Downtown Hospital
Manhattan

Readers' Digestion

I WOULD LIKE TO KNOW HOW SEYMOUR Britchky can justify his inclusion of the Ginger Man in "Lincoln Center: Eating to the Beat" [March 8] when, in his own words, it "does not draw the food-conscious set." And any list of one or more recommended restaurants in this area that does not include Shun Lee West gives me reason to doubt the validity of the credentials of the maker of that list.

Marvin Warren
Manhattan

SEYMOUR BRITCHKY'S REFERENCE TO THE "middle-class" diners at the Café des Artistes places him in a category to which I doubt he belongs. He must have been staring at a "middle-class" birthday party while Candice Bergen, Paul Newman, Albert Finney, Mayor Lindsay, Mayor Koch, the C.B.S. and A.B.C. anchor teams, plus dozens of other "middle-class" folks were going in and out of the door. You should let Mr. Britchky know that the theater group—cultured and hardly "middle-class"—are in the Café on a nightly basis.

Martin F. Connelly
Manhattan

That Old-Time Religion

THE PROPOSED 39-STORY TOWER ADJOINING the Spanish-Portuguese Synagogue, on Central Park West ["Intelligencer," March 15], was designed by my office with great concern for the architectural landmark and in strict conformance with Sally Goodgold's Community Board No. 7 "R-10 Infill" regulations. The condominium tower is set back to reinforce the scale of the street wall up to the height of the landmark building. The first four floors housed within the street-wall façade not only would be available to the synagogue but have been painfully designed to meet all its needs, from a museum and archives to a ballroom with separate dietary kitchens and a Sabbath elevator leading to a third-floor *succah* open to the sky. In addition, the landmark synagogue and its parsonage building not only would be left intact as to their design but would undergo a complete structural and aesthetic face-lift so as to ensure the permanence of the prestigious and revered structure.

Elliott Vilkas, A.I.A.
Manhattan

THE "INTELLIGENCER" ITEM REFERS TO the Spanish-Portuguese Synagogue as being "North America's oldest Jewish congregation." It has always been my understanding that that distinction belongs to the Touro Synagogue, in Newport, Rhode Island.

Jeanette Teitelbaum
Scarsdale, N.Y.

Editor's note: The Touro Synagogue is the oldest in North America; its *congregation* is the second-oldest.

INTELLIGENCER

Bad Trip for Judges?

THE WIFE OF NEW YORK State's chief administrative judge, Herbert Evans, has offered the state's supreme-court justices a travel package that has the I.R.S. and one judge crying "Foul."

Audrey Evans, who works for Caprice Travel, has proposed a ten-day, $1,041-per-person jaunt to Puerto Rico, where the judges would enjoy "music/dancing, disco, gambling casino," according to a letter obtained by *New York.*

The letter, written by Assistant Administrative Judge Edward Dudley, adds that as part of the expedition, "the city-wide [judges'] association . . . will arrange a seminar which will be tax exempt."

"It sounds like a shallowly disguised vacation," commented an Internal Revenue spokesman. And Supreme Court Justice James Leff declared, "It shouldn't be tax-exempt, and it raises the question of a conflict of interest."

The chief administrative judge's wife said, however, that she saw no conflict and that she didn't approach the judges. "They came to me," she said.

Judge Dudley explained that the connection with Mrs. Evans had arisen informally. "She and her husband are golf buddies," he confided. The judge added that Puerto Rico now seems to be out; the judges will look elsewhere, and "thin-skinned" types, he said, "don't have to participate."

80 Apts, No Vu

Wall to wall: *Will Jeff Greene's mural satisfy buyers?*

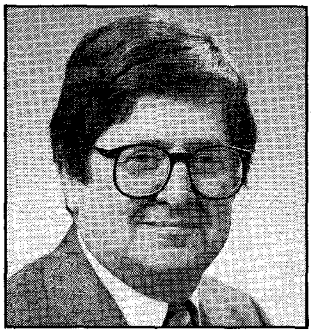
AFTER PUTTING UP COLONnade 57, a new condominium tower on West 57th Street, a developer found it had a potential problem: The balconies of about 80 of the luxury apartments look out partly on the brick side wall of the Henry Hudson Hotel, just twenty feet away.

"We took photographs of the view from every third-floor unit as part of a marketing study. Some face an ivy-covered courtyard in the back, and people would pay for that," said Stanley Thea, an agent for the company, Rose Associates. "They didn't like the wall."

So Rose is shelling out $100,000 to local muralist Jeff Greene to transform the wall—which faces the tower's first 27 floors—into something worth seeing. With the cooperation of Channel 13, the Henry Hudson's leading tenant, Greene is creating a trompe l'oeil cityscape on the brick, replete with brownstones painted to scale.

"It's an interesting solution," Greene said. "We'll use colors that we hope will bounce light back into the units. It's currently a red brick wall, and that reflects very little light."

'Times' Editor Put Up for Prize



Rosenthal: *China handiwork.*

ONE OF THE BEST-KNOWN journalists in the country is among this year's Pulitzer Prize hopefuls, but New York *Times* executive editor A. M. Rosenthal appears out of the running as far as the Pulitzer jurors are concerned.

Rosenthal's 1981 *Times* magazine series about a visit to China, "Memoirs of a New China Hand," was entered for the commentary prize but was shunted to another category.

"It was kind of funny to have it submitted as commentary, so it was sent over to the international-reporting category," said a source close to the jurors.

"It wasn't anywhere near the three final selections [in that category]," confided another source, "but the Pulitzer board can always overrule the jury."

Gossip at the *Times* had it that Rosenthal nominated himself, but apparently he had no idea his series was being submitted. "It was totally my idea," said Sydney Gruson, the newspaper's vice-chairman, who indeed signed the entry. "I thought they were two brilliant pieces. . . . I didn't ask [Rosenthal]. I told him after I sent them off."

Rosenthal's work as a *Times* correspondent in Poland won him the Pulitzer for international reporting in 1960.

Iran Burns Over Sotheby Fiddle

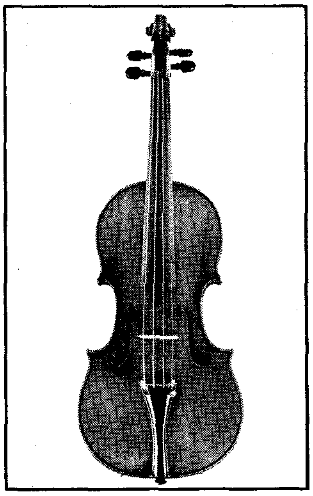
A NEW YORK AUCTION house has quietly pulled a rare Stradivarius violin off the market after the Iranian government claimed the seventeenth-century instrument may be its property.

Sotheby Parke Bernet had offered the violin in a recent catalogue, where it looked very familiar to a local expert, Jacques Français.

"I sold it four years ago [shortly before the shah was deposed] to National Iranian Radio and Television's chamber orchestra," said Français.

Worried that the violin, valued at upwards of $250,000, may have been removed from the government broadcasting company by someone fleeing the Khomeini regime, the expert tipped off both Sotheby's and the Iranian Mission to the United Nations.

"We withdrew the violin when a dispute arose as to ownership," said Sotheby's lawyer Mitchell Zuckerman. "We can't say who the consignors of the violin were."



Stradivarius: *Hot item?*

An attorney for the Iranian government, Thomas Shack, contended that the regime's records "indicate the property was never sold." The lawyer warned that the matter could end up in court.

BY SHARON CHURCHER

Photographs: top, the New York *Times*; left, Jody Caravaglia.

'Daily News' to Staff: Take Off

Theo Wilson: *Official rest.*

CLAIMING IT'S JUST AN "ADministrative detail," the ailing *Daily News* is directing up to fifteen editorial employees, including its veteran court reporter Theo Wilson, to take their vacation time.

For Wilson, who has covered many of the country's most celebrated court cases, most recently the trial of Claus von Bulow, accumulated overtime plus holiday allowances entitles her to a year and a half off. Other reporters involved are owed an average of two months. ("Theo had agreed to take off several months," said a *News* source, "but she was ordered to take it all off.")

Under union rules, the *News'* parent, the Tribune Company, would have to pay cash in lieu of this time if it closed the newspaper. But *News* executive editor James Wieghart denied that this had motivated the move. "If we're going to close, it will cost the Tribune $100-million, according to reports," he said. "All of our accumulated overtime is not close to $1 million."

Wieghart said the decision about the vacation time was made two months ago: "Theo was unavailable [to ask] because she was at Newport on the von Bulow trial," the editor explained. "We couldn't let it slide forever."

East-West Institute Gives U.S. Jitters

DESPITE A RECENT WARNING by the C.I.A. that this country is sharing too much information with Soviet-bloc academics, a New York organization is planning a controversial new step toward East-West scholarly cooperation.

"We'll provide the first place where senior advisers to foreign-affairs and defense ministries in the NATO and Warsaw Pact countries can study and work on projects together," said Michael Neiditch, vice-president of the new Institute for East-West Security Studies and a former aide to New York Representative Ben Rosenthal.

The institute, which opens in Manhattan this April, is being funded mostly by local philanthropists. Poland, Hungary, Yugoslavia, and Romania will participate during the program's first year. The Soviet Union, which is expected to take part next year, is contributing 50,000 books to the institute's library.

"Oh, Jeez," sighed one State Department source. "A year gives a guy from a Communist country an opportunity to do a lot of things besides sitting around and discussing pressing political and security issues."

According to Neiditch, some intelligence and State Department officials have gotten "very uptight" about the risks the institute presents. "But I told them that if we feel our system is superior, what do we have to be afraid of if we have six or seven people here to study?"

All the Liz That's Fit to Show

A.B.C.-TV'S PLANNED DOCUdrama on Elizabeth Taylor is unauthorized—and the network has told the project's screenwriter to take careful measures to protect the company's legal flanks.

"They said everything had to be referenced," said the writer, Joanna Lee.

The result? "I've never seen anything like it," remarked Hollywood columnist Jack Martin, who last week obtained a copy of Lee's 184-page first draft.

Most of the dialogue is accompanied by notes that refer to seventeen biographies of the star and seven magazine articles (none of which producer David Frost's Paradine Productions optioned). For instance, even Taylor at ten saying "Ouch, Mummie, not so hard" during a hair-combing scene is pinpointed—it's from Ruth Waterbury's book on Taylor.

Taylor: *Good references.*

The screenwriter also had to alert the network to innocuous lines that couldn't be documented. Thus, in a re-creation of Taylor's stint in *The Little Foxes*, a maid says, "Wonderful performance tonight, Miss Taylor." Explains the script margin note, "Dramatic license."

Caterers Leave State Hungry

WHEN EVANGELINE GOULEtas-Carey paid a $47,000 bill for her April 11, 1981, Albany wedding receptions, she inadvertently caused state officials an enduring headache.

At the time, her caterer, 1980 P.A.F. Restaurants, Ltd., allegedly owed the state $85,000 in back rent on a restaurant it had leased in a state building. So hints were passed to Governor Carey's staff that the check for the two receptions should be delayed.

The reception: *Hasty payment?*

"We felt if we had $47,000 hanging over their heads, we would have some leverage," explained a state General Services spokesman, Tom Cooper.

But Engie paid within days of the ceremony, and now the state is attempting to collect $175,000 in back rent and other charges from P.A.F., plus another $7,200 Albany says the company owes the government for the work it did for the firm at the receptions. This might be more than a little difficult, since P.A.F.'s court-appointed trustee, Richard Weiner, said the firm is now in Chapter 7 bankruptcy.

Will taxpayers have to foot that outstanding $7,200?

"Taxpayers will not have to absorb any more than they normally would in providing . . . such services to the governor," Cooper said cryptically.

Photographs: top, Michael Grecco/Picture Group; right, Wide World; bottom, Movie Star News.

On Madison Avenue/Bernice Kanner

'THAT AWFUL QUIZ SHOW' AND OTHER COMING ATTRACTIONS

The Fall TV Season

THOMAS MILLER, A LEAN, COWED MAN, IS pleading for custody of his two adolescent daughters. His ex-wife, Ann Miller Gordon, has since remarried a gorilla of a man, who hits the girls and her. She is a defeated woman, reduced to tears by an attorney's relentless questioning. But this is no cut-and-dried case. Miller's new wife admits under cross-examination that the girls are "spoiled brats" whom *she* doesn't really want. And the girls' stepfather shows that *he* truly loves them. The court reluctantly decides in Miller's favor. The girls rush to him as their mother sobs wretchedly.

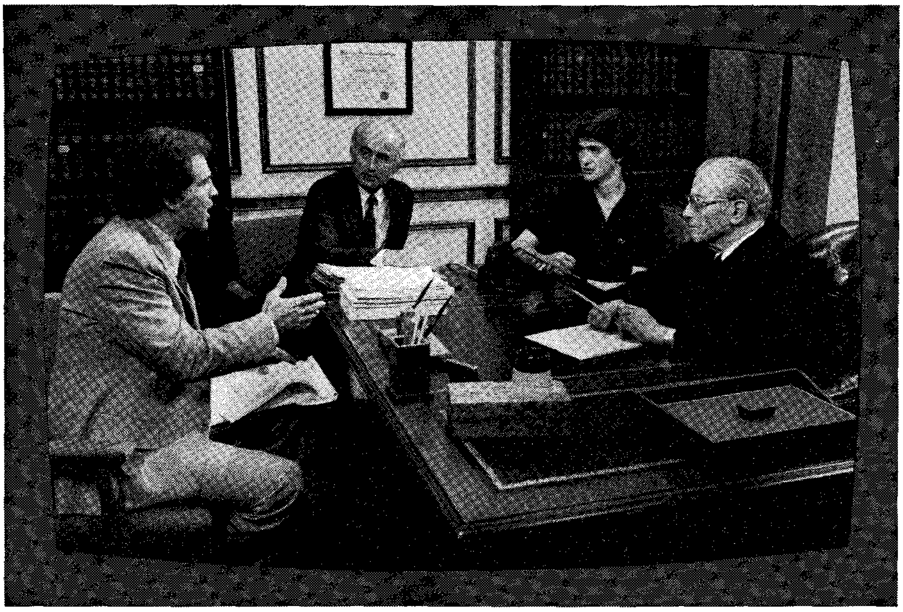
The sobs seem real; the judge and practicing attorneys, who play themselves, are. The case is real, too, the dialogue written by the attorneys. Actors play the other parts, but they're convincing enough to make you believe that this half-hour TV show from MCA is much more fact than fiction.

There's no guarantee that *Custody Court,* as it's called, will get on the air this fall—fewer than 5 percent of the pilots peddled to individual stations each spring ever actually run. But, odds are, something like it will. *Custody Court* is one of a half-dozen courtroom dramas that, along with "therapy" shows and programs *about* soap operas, are the latest wrinkle in "reality TV," a trend set by such information-entertainment successes as *60 Minutes, Entertainment Tonight,* and *Real People.* Many of the shows dealing in nonfiction have neither scripts nor actors, are cheaper to produce than scripted shows, and—even though they're more contrived than Bob Hope's one-liners—look authentic. Along with news and recycled network fare, they promise to dominate late-afternoon TV next fall.

They appear to be replacing the talk and game shows that once prevailed between 4 and 6 P.M. Talk shows seem to be all talked out: Although Phil Donahue and Johnny Carson are still with it, *The Merv Griffin Show* has been cut from 90 to 60 minutes, *The John Davidson Show* won't be back come fall, and *The Mike Douglas Entertainment Hour* is going off the air. Game shows also seem to be played out. A recent survey found that the volume of syndicated game programs had dropped 58 percent, from 97 half-hours a week to 41, in two seasons.

Still, new game programs are being readied, and with novel twists. In *What Have You Got to Lose?,* participants start out with prizes and risk them against an orangutan named C.J. If they mess up, the prizes are snatched away. In *Say Something Funny,* which contains more canned humor than suspense, real people send in jokes, celebrity comedians supply bogus punch lines, and contestants try to pick out the authentic versions. The more "authentics," the greater the cash prizes. Like the others, *That Awful Quiz Show* has orchestrated laughter, but unlike them it stars two midgets. The Rice brothers are funny, and so are their questions: Where are you most likely to contract syphilis—Rhode Island, Michigan, Florida, or New Jersey? The contestants correctly guess that it's not all grapefruit and sunshine down there, and their booty mounts.

All this happens during the daytime, TV's cash cow, or late at night. Prime time is a different matter, and the three networks are busy attending to it now. Collectively, they've ordered 96 pilots for the fall. Not all will get on, of course, but this is the season of high hopes. The vast bulk are contemporary situation comedies. There are sitcoms about single dads bringing up a family (in one, Dad is something of an irresponsible rake, and Junior has to run things), about bungled family relations (in one, a divorced couple, their new spouses, and the children are adjusting to their new environments), and about the heretofore-hidden handicapped (in one, the family includes a deaf boy). There are also frantic physical comedies in the Abbott and Costello vein, and comedies about fantasy lands and ancient kingdoms. In one of the latter sort, a *Don Quixote* takeoff, a swordsman and his consort embark on a lifelong mission to rescue a beautiful princess from a villainous, deceitful tyrant. In another, apparently inspired by last year's royal wedding, the focus is on the present-day royal family of a small European country. In yet another, a twentieth-century journalist, an ex-cop, a con artist, and a feminist all try to prove they are the rightful heir to the throne of the kingdom Glendora.



Tell it to the viewers: Custody Court, *one of six courtroom dramas in the works.*

Fifty-two of the 96 network pilots are comedies; another 38 are dramatic adventures. Especially popular this year are "cliff-hanging series set in the thirties and forties that look a lot like *Raiders of the Lost Ark,*" says Dancer Fitzgerald Sample vice-president Phil Burrell. One, *Tales of the Brass Monkey,* takes place on a remote South Pacific isle 50 years ago. Most of the action occurs in a barroom frequented by a heroic cargo-plane pilot, a dragon lady, and minor-league spies of all kinds. "It's Peter Lorre–James Cagney–Warner Bros. time all over again," says Burrell. *Callahan,* another nostalgic offering modeled on *Raiders,* follows a ruggedly handsome curator at a New York natural-history museum as he goes about investigating international crime cases. Still another, also with the soft-focus, hat-tilted-over-the-eye look, is based on

Photograph: © 1982 by MCA TV.

the life of Frank Buck, the great animal scout of the thirties who traveled the world searching for endangered species to save.

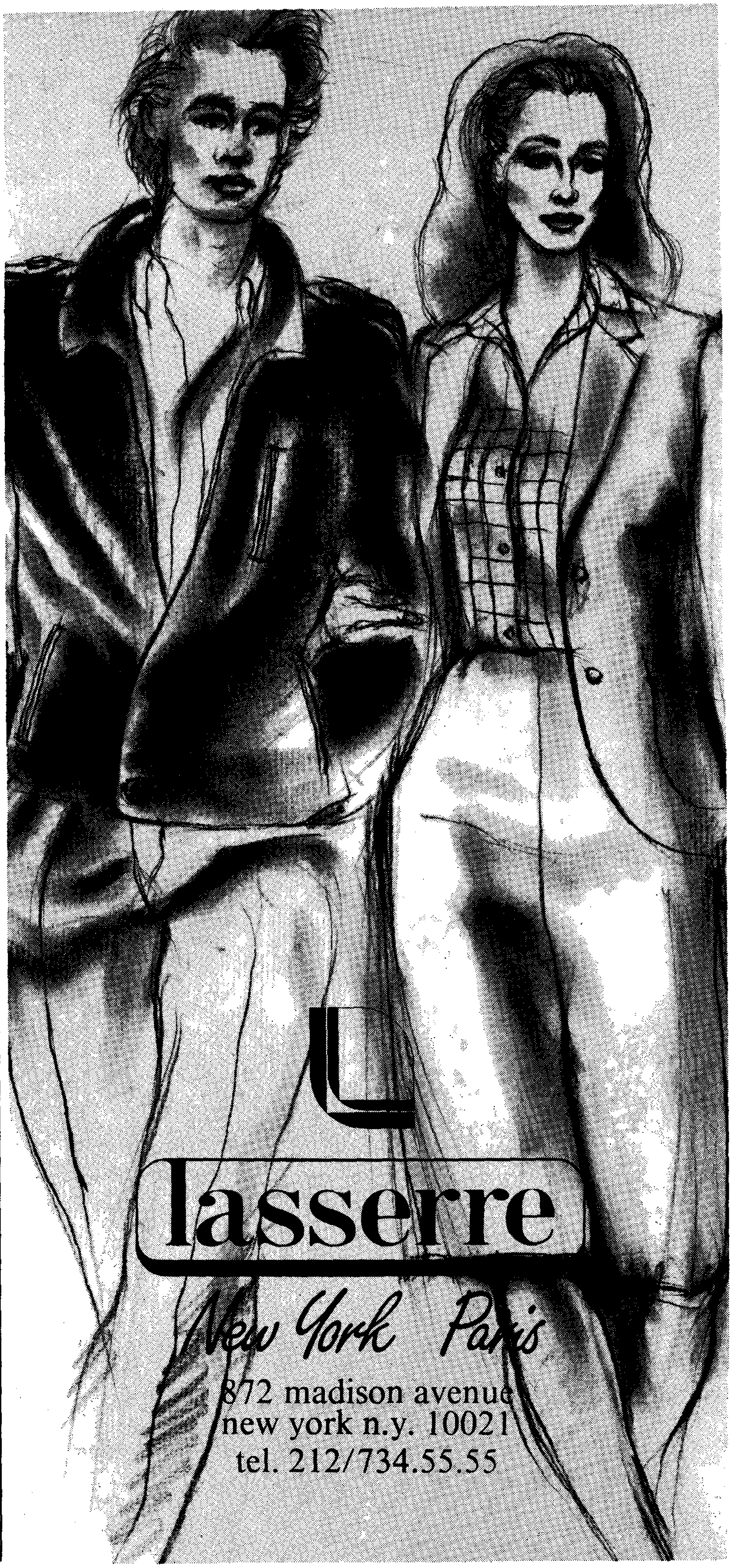
But there will be more to TV than new sitcoms and adventures this fall. There will be old hits recycled, series within series, and animals galore. There will be far fewer of the *Charlie's Angels*–type "jiggle shows" that have so irked the morality pressure groups. And violence is down, too. *The Defenders* has been dusted off and updated as *The Firm; Mod Squad* has been reborn as *The Renegades;* and *The Carol Burnett Show* and *Happy Days* have spinoffs in the works for next season. Animals steal the limelight in the Frank Buck show, as well as in *Kangaroos in the Kitchen,* a comedy about a woman who runs an animal-talent agency, and in *The Family Circle,* about an unorthodox suburban family and their unorthodox pets and motel.

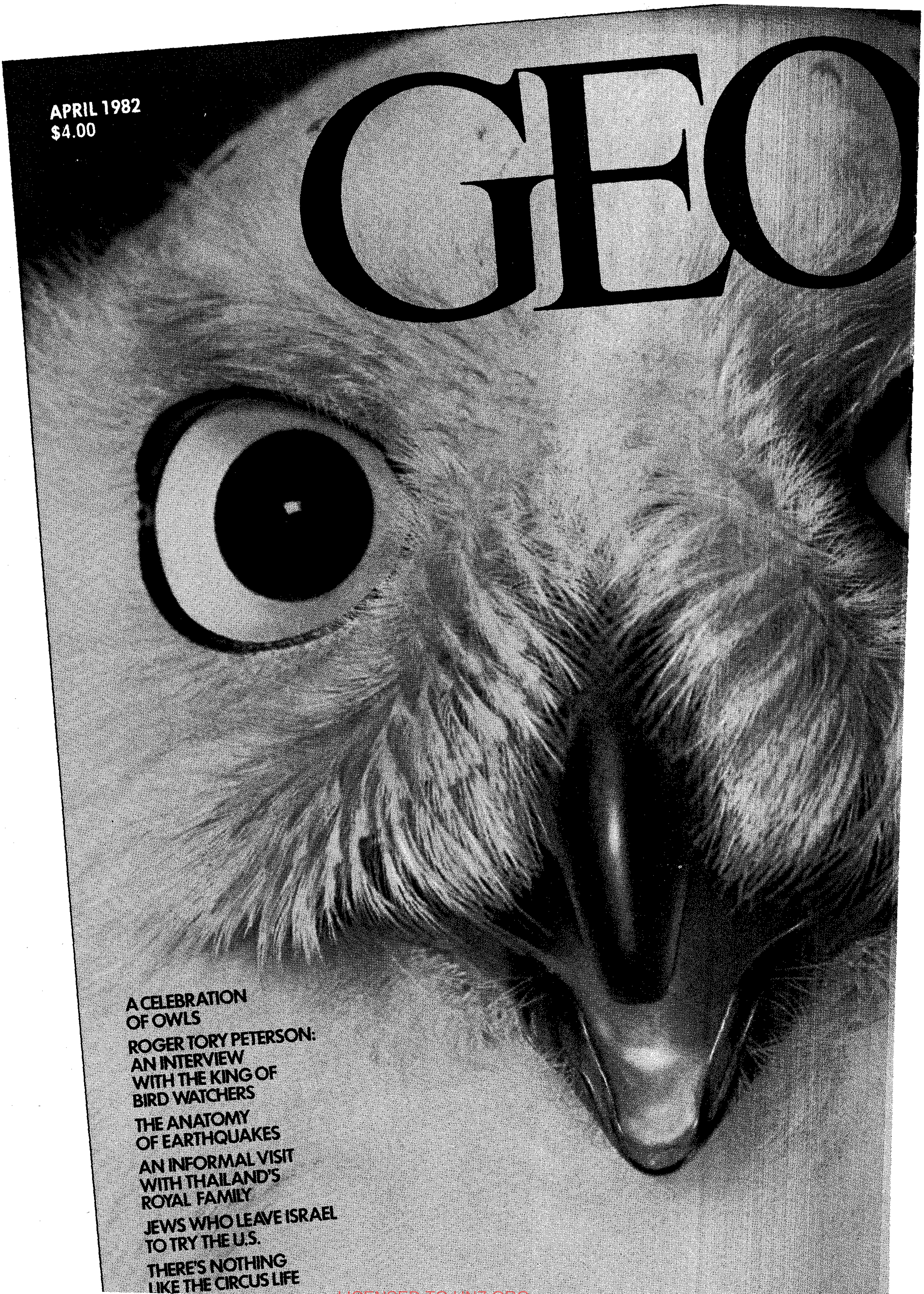
And there are a flock of shows about people who have their own TV shows—including one in which Suzanne Somers plays a comic actress in a long-running series, one about a woman who has a cooking show, one about a woman on a Lawrence Welk–type show, and one about a group of blacks who operate a low-power TV station serving up *The Ghetto Gourmet* and *Watts Weatherline.* There's even one about a talk show with no host, co-starring Rita Jenrette as the girl friend of the show's producer.

Variety shows, which faded with Ed Sullivan, promise a comeback this fall. "It's too early to predict what will be on," says James Rosenfield, a C.B.S. executive, "but there's no variety program on now, and we're aiming hard to change that." C.B.S.'s one variety pilot, *Century Hill,* sounds like a Muppet-type show with a regular cast of real people and a continuing story line built around a Milwaukee theater. A.B.C. has three variety shows in development, N.B.C. two.

Of the programs that survive the coming months, impress advertisers, and get on in the fall, few will be watched by audiences as large as those the old-time TV hits once captured. Network shows just don't pack them in the way they used to, what with the increased strength of cable, video games, and the independents, and now the networks are up against local stations' desire for ever greater profits. Increasingly, stations are passing up network programming in favor of more local and syndicated fare. "We'll be taking over more and more," says Mickey Hooten, general manager of WISN-TV, in Milwaukee. "Some of us are doing quite well by pre-empting network shows."

Affiliate stations don't actually have to run any network shows, though they're paid to and even given commercial spots to sell on their own (the





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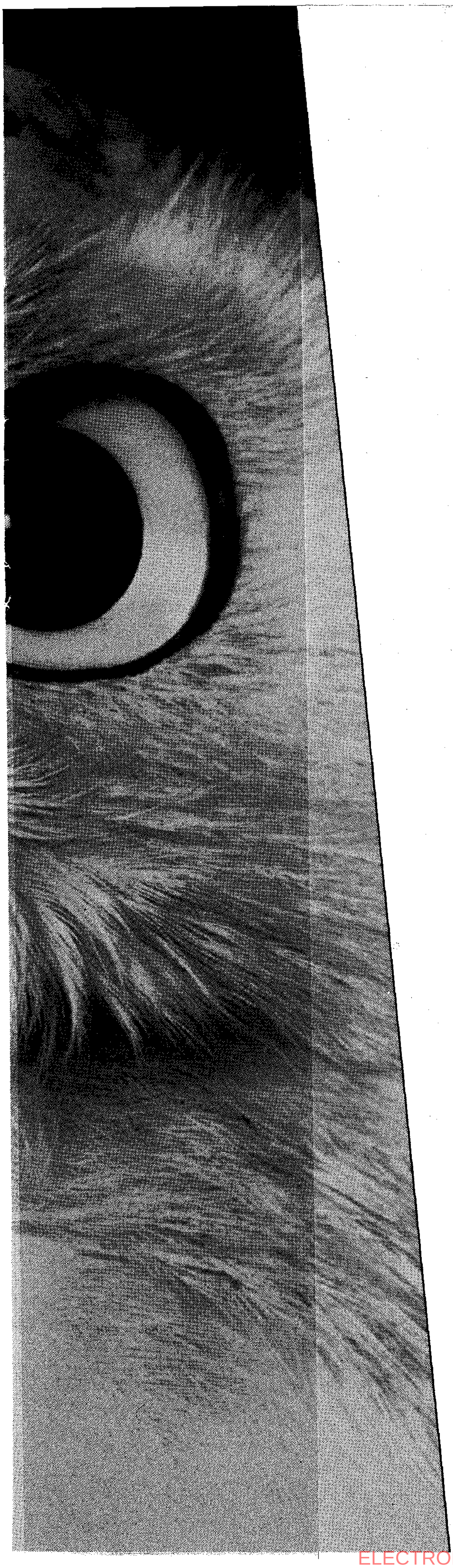

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networks recoup the money by charging advertisers for their audience). But even when the stations pay for programming, producing it themselves or buying it from a syndicate, they usually wind up ahead, keeping all the proceeds from commercial time. In the last three years, syndicated non-magazine shows have grown 96 percent, local magazine shows 68 percent, and local non-magazine shows 25 percent.

All of which is forcing the networks to stretch the clock. C.B.S. is adding a 2 to 5 A.M. newscast, and A.B.C. has a news show in the works to follow *Nightline.* But many observers think that the networks are swimming against the tide and that although they will continue to dominate TV, syndicated reruns, courtroom dramas, and soaps will increasingly take hold.

The People's Court, in which real people argue small-claims cases before a real judge, did so well last year that producers all over rushed out clones. Besides *Custody Court,* there are *Family Court* and *Police Court,* a kind of courtroom variety show with a dazzling number of cases whizzing through.

The new soap-opera spinoffs are hitching themselves to the newly chic, suddenly respectable soaps, whose audiences they hope to lock in until news time. This spring, six new soap-information shows, plus one new soap opera, are seeking buyers. The opera, *Romance Theatre,* plans to weave a very adult tale over five afternoons, beginning a new story each Monday. *Soap Opera Recap* will summarize the thirteen soaps now on the air; *Soap Talk* and *Soap World* will emphasize interviews with the actors who make the operas sing.

Therapy shows have appeared en masse—voyeurism, evidently, is hot. "The climate has changed," says Ed Vane, president of Group W Productions. His company is pushing *Getting Personal,* in which people confide their troubles to a resident expert, a live audience, and the camera. "We've taken situations that affect everyone," Vane says. "These are gut issues, and people want to hear them, not from the mouths of actors but from real citizens."

Armchair Freudianism is also the appeal of *So You Think You Got Troubles?!,* a show whose hosts are a ventriloquist and his dummy. In one segment a couple seek advice on how to keep their marriage, his ninth, together. A minister, a psychologist, and an astrologist offer advice; the audience and the troubled couple vote on whose advice is best.

A show must be sold to stations in 40 to 60 percent of the nation's markets, according to the rule of thumb, for syndication to pay off. The buying and selling season is now. The survivors will emerge in June and crop up on the screen next fall. Stay tuned. ■

The Bottom Line/Jack Egan

THE BANK WITH THE UNION LABEL

Courting the Consumer

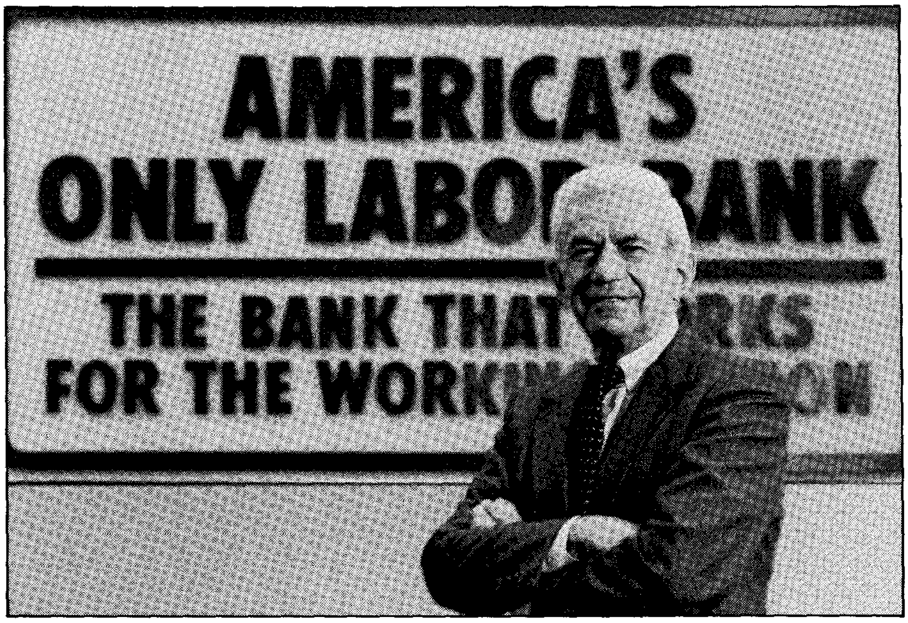
"THAT'S MY BANK," THE CABDRIVER SAID to me as we pulled up in front of the Amalgamated Bank of New York. "They financed my cab." The Amalgamated, the only surviving 100-percent-union-owned bank in this country, likes to picture itself as the people's bank, so this freely volunteered endorsement by my cabby didn't take me entirely by surprise. But his genuine enthusiasm did. After all, you don't often hear someone talk about "my bank" except in television commercials.

At a time when some of New York's largest banks are deliberately trying to drive away small depositors because their accounts aren't considered sufficiently profitable, the Amalgamated continues to court such business aggressively. A Citibank officer recently recommended that people with only a few hundred dollars in savings should not keep them in a bank but put them "back under the mattress." Amalgamated responded with an advertisement on the opinion page of the New York *Times* excoriating Citibank's stance:

> It's true that small savings accounts are not profitable in today's inflationary environment. Is that a valid reason to exclude any person from so basic a service as a savings account? Shall we tell young people in school that their savings are not welcome anymore? Shall we tell parents starting their children's college fund: "Don't come to us until you've got at least a grand"? Is that how we are to rebuild the nation's savings habit?
>
> The notion is disgraceful. A profitable bank needn't be so short-sighted as to abandon marginal or even unprofitable services vital to working people. Banks are quasi-public institutions and every facet of their operations need not be determined by cost accounting evaluations.

In the ad, Amalgamated announced it was offering small savers "The Mattress" account. No matter how little you have, Amalgamated will take your savings. All customers with a monthly average of at least $100 on deposit receive free checking privileges. The bank also gives out free traveler's checks. A $1-a-month fee is imposed only on accounts that average less than $100.

When I saw Amalgamated president Edward Katz to ask him about the ad, he elaborated on these views. "The raw material of a bank is represented by people's deposits," said Katz, in his unassuming office, just off the floor of the bank's main branch, located, appropriately, on Union Square. "But now some big banks, having benefited from these deposits, are saying, 'We don't want your business if you aren't big enough for us to make a profit,' " he continued. "Some of these banks—Citibank in particular—believed until recently that the future was in consumer banking. Now there's been a drastic change and the clock is being turned back to where banking stood 50 years ago.



Amalgamated's Katz: *"We feel a responsibility when a worker comes in for a loan."*

"We feel that as long as our bottom line is good, there are certain things we can do that don't make money. Few banks will give out $500 installment loans; they feel they're losing their shirts. While I can't argue with them from an accounting viewpoint, we feel a special responsibility when a worker comes in here for a loan."

These may seem like fine-sounding platitudes, yet the Amalgamated really does practice what it preaches. It not only makes small loans but also has the lowest consumer-loan rates in town. Amalgamated currently charges 15 percent on a loan for an American car. (The rate for a foreign car is 15.75 percent.) And you don't even have to have an account with the bank to get a loan. Citibank, by contrast, charges 22 percent on all car loans to non-customers—a full 7 percent higher. If you finance a $9,000 car loan with Amalgamated, you will pay a total of $11,230 over the life of the loan, $1,139 less than you'd pay Citibank.

While its lending policies are consumer-oriented and liberal—it makes loans to union workers on strike—the bank is no bleeding-heart charitable institution in the way it is run. It is, in fact, managed in an extremely conservative fashion and as a result is currently one of the most profitable banks in New York.

"We are bankers first," said Katz, who has been with the bank for 36 years. "While the union directs our philosophy [Jacob Sheinkman, the secretary-treasurer of the Amalgamated Clothing and Textile Workers Union, is chairman of the bank], the operations are left to us. And we are concerned about our earnings and limiting our exposure to risk more than any other bank. We won't take in a 90-day deposit and then lend the money out for two years. That's just speculating." Amalgamated makes no mortgage loans, thus avoiding losses in that area.

The bank has always maintained an extremely short-term investment portfolio. When, in the last several years, most other big-name banks found themselves stuck with millions of dollars in long-term bonds that steadily declined in value as interest rates rose to record levels, Amalgamated's high level of liquidity allowed its earnings to increase as the portfolio rapidly turned over.

The Amalgamated's investment philosophy goes back to its origins. In the Depression years of the early 1930s, many banks went out of business, including most other union-owned banks, but the Amalgamated's conservative

Photograph by Joe McNally/Camera 5.

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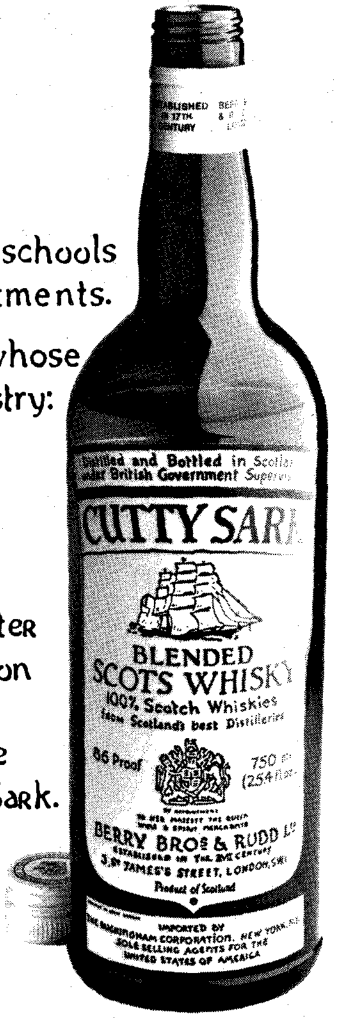
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The winners will be announced in June 1982 and will be presented with sterling silver replicas of the clipper ship Cutty Sark. In addition, the Outstanding U.S. Designer will receive a $5,000 scholarship to be presented to the school of his choice. The Outstanding Student Designer will receive $1,000 cash prize and a $5,000 contribution to the scholarship fund of his or her school.

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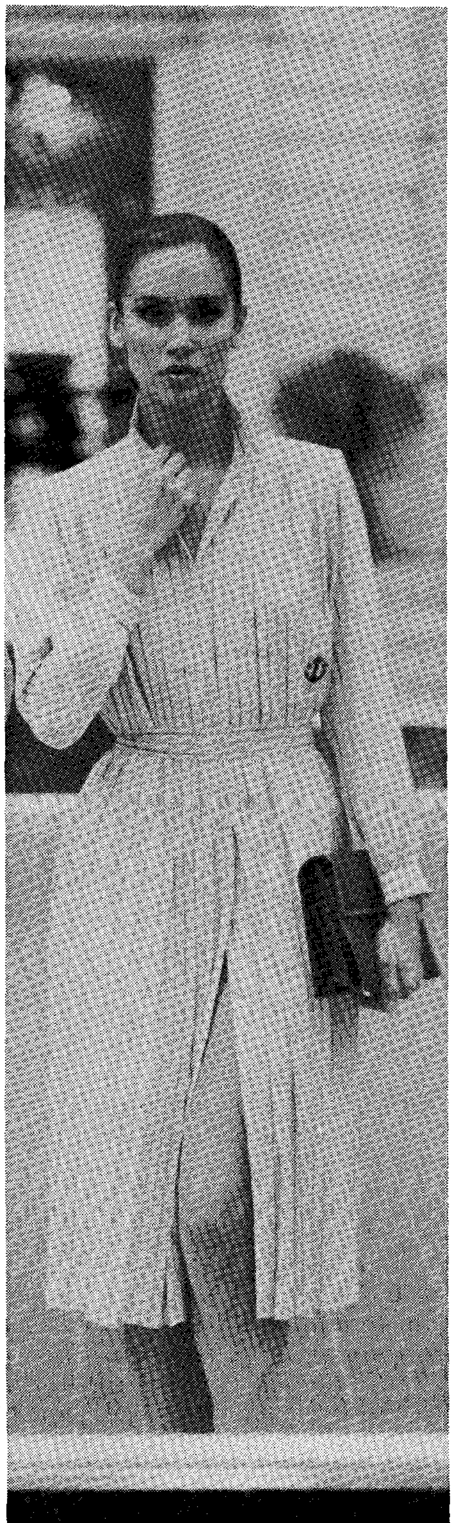

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policies pulled it through. "We were one of the first banks to reopen after President Franklin Roosevelt declared the bank holiday," Katz said. "And, unlike many other banks, we had more money come in than was being withdrawn."

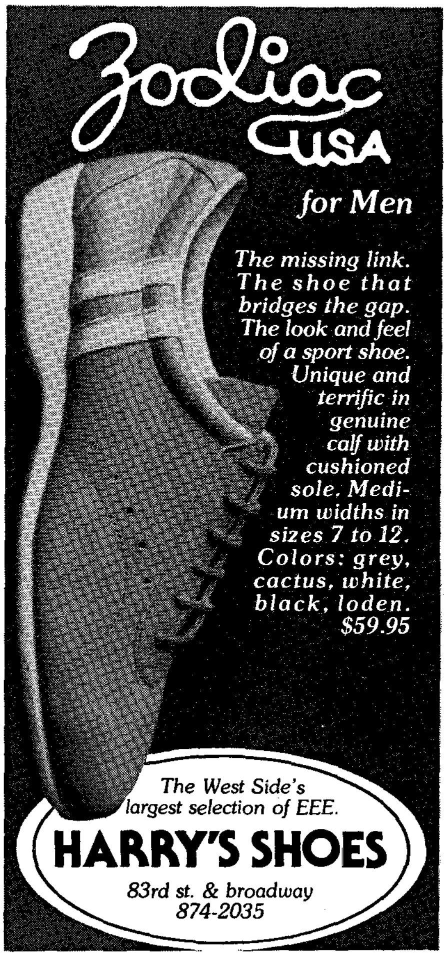
The bank was founded in 1923 by the Amalgamated Clothing Workers Union. Sidney Hillman, a legendary head of the union, was chairman and president for many years. Fiorello La Guardia sat on the bank's board before he became mayor of New York. Amalgamated was only one of several dozen union banks founded in the 1920s. Unions were gaining organizing victories, and as their treasury coffers swelled, many decided to open banks as a way to help their members and increase their economic clout. Most commercial banks of that time refused to take on any but the most well-heeled individual customers.

Over the years, Amalgamated has pioneered many consumer services. It was the first bank to make unsecured installment loans to workers. They didn't have to put up any collateral—their wages were sufficient to qualify for a loan. It was the first to introduce free checking in New York. And for thirteen years it has been offering money-market yields to customers with as little as $500. The bank was first allowed to do this through so-called repurchase agreements, a privilege available because of a grandfather clause in its charter. Other banks have offered money-market rates for only the last two years, starting with those six-month bank certificates.

The bank isn't exactly unknown. Its radio ads by the comedy team Stiller and Meara tell listeners that "Amalgamated, New York loves you," and spell out the low loan rates. But despite Amalgamated's clear pitch to the consumer, it is not overwhelmed with business. It is apparently easier to lure customers with a toaster than with free money in the form of lower fees and loan rates.

"You would think that based on our rates we would have lines around the block, but we don't," said Katz. Ironically, a number of Amalgamated's customers are officers of rival banks. "They are some of our best customers," noted Katz. "Hardly a day goes by when some senior officer of a bank, or a broker from Wall Street, doesn't come in here for a loan. Recently, we had the chairman of one of the largest companies in New York come in. These people are all sophisticated enough to realize what we're offering. But many people just seem to be lazy."

In a city of remarkable banks, the Amalgamated Bank of New York is one of the most remarkable—an institution that is clearly well-managed and profitable and yet can serve the smallest customer with friendliness and care. ■



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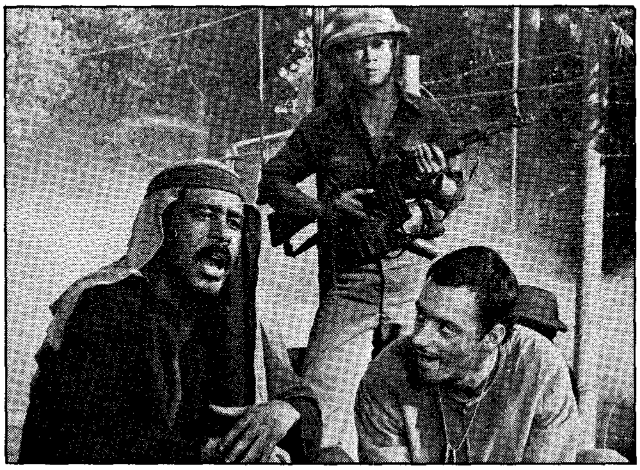
IN AND AROUND TOWN

By Ruth Gilbert

March 29 through April 7

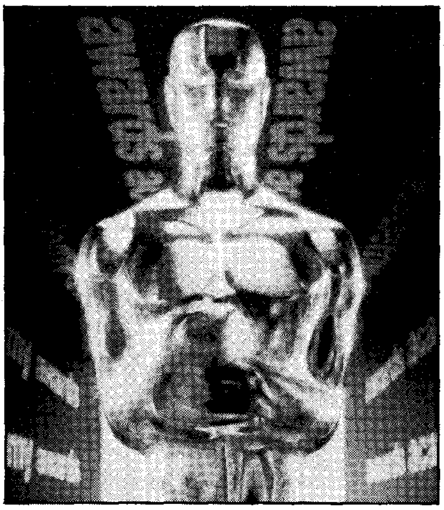
S	M	T	W	T	F	S
	29	30	31	1	2	3
4	5	6	7			

"Amazing Australia," a celebration at B. Altman, features food, art, and travelogues all day long, March 29 through April 3. Confrey Phillips, a British entertainer who has performed at Buckingham Palace, plays Sybils Monday through Saturday. And *The Long Good Friday,* starring Bob Hoskins as a formidable gangster, opens April 2 at the Baronet.



A Hero's Life

Some Kind of Hero deals with life in a Vietnam prison camp and readjustment to the civilian world. The friendship between Richard Pryor (far left) and Ray Sharkey helps keep their spirits up. Back home, Pryor is befriended by Margot Kidder, who plays a high-class hooker. The film opens April 2 at Loews State and Orpheum.

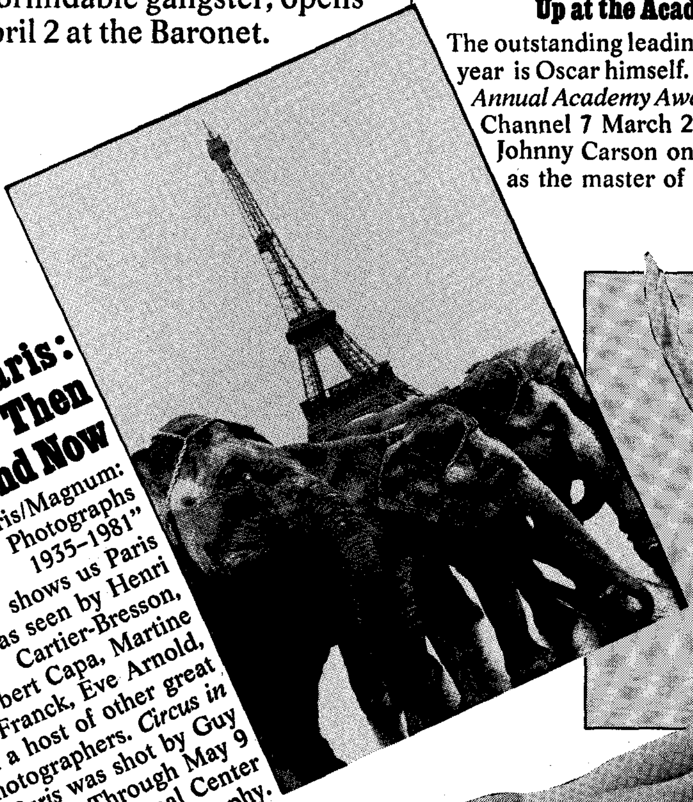


Up at the Academy

The outstanding leading man every year is Oscar himself. This year's *54th Annual Academy Awards* airs on Channel 7 March 29 at 9 P.M. Johnny Carson once again serves as the master of ceremonies.

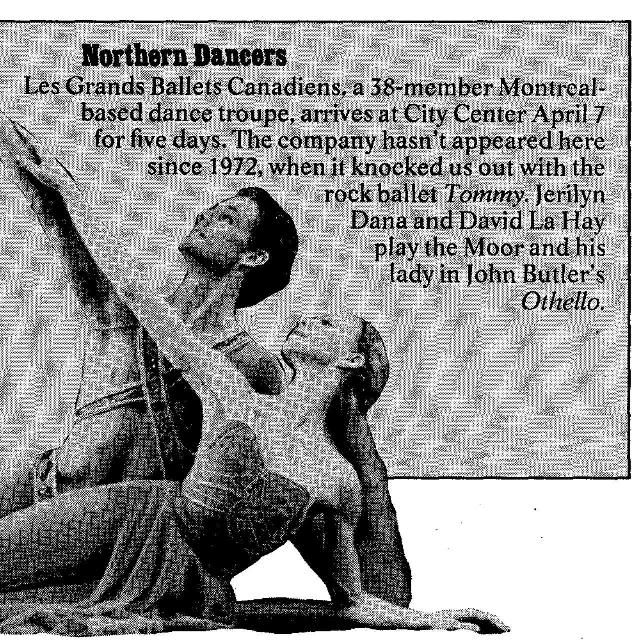
Unlucky in Love

Riccardo Calleo and Ashley Putnam have the roles of the unfortunate lovers in Verdi's *I Lombardi* when it opens at the New York City Opera April 2. The new production, conducted by Christopher Keene, is the latest installment in the City Opera's early-Verdi cycle. At the State Theater.



Paris: Then And Now

"Paris/Magnum: Photographs 1935–1981" shows us Paris as seen by Henri Cartier-Bresson, Robert Capa, Martine Franck, Eve Arnold, and a host of other great photographers. *Circus in Paris* was shot by Guy Le Querrec. Through May 9 at the International Center of Photography.



Northern Dancers

Les Grands Ballets Canadiens, a 38-member Montreal-based dance troupe, arrives at City Center April 7 for five days. The company hasn't appeared here since 1972, when it knocked us out with the rock ballet *Tommy.* Jerilyn Dana and David La Hay play the Moor and his lady in John Butler's *Othello.*

Photographs: center right, Ken Howard; bottom right, Andrew Oxenham.

New York

Who Is This Guy Lew Lehrman?

By Michael Kramer

IT IS TEN ON A SUNDAY NIGHT, AND Lew Lehrman, who only five hours earlier ran twelve miles in Central Park, has just finished a dozen cherrystones, a plate of scungilli, and a bowl of spaghetti at Umbertos Clam House, on Mulberry Street in Little Italy. He is now outside on the sidewalk, across the street from a dingy-looking apartment building on Hester Street. He's cupped his hands and he's shouting "Chubby, Chubby, Chubby" as loud as he can. "I want you to meet this guy," says Lehrman. "He taught me that it's okay for men to kiss."

Within minutes, Andrew "Chubby" DeSilva is on the street—his street. And it doesn't take a Rhodes scholar to realize that the kissing in question is just a ritual Italian hello.

"I also taught him about handkerchiefs," says Chubby, completely confusing me. "Ah, well, you see," says Lehrman, "when I was at Yale I was, well, kind of rowdy. Me and some friends would ride around on a motorcycle—this was before they became fashionable—and sooner or later we'd end up mixing it up with some townies in New Haven."

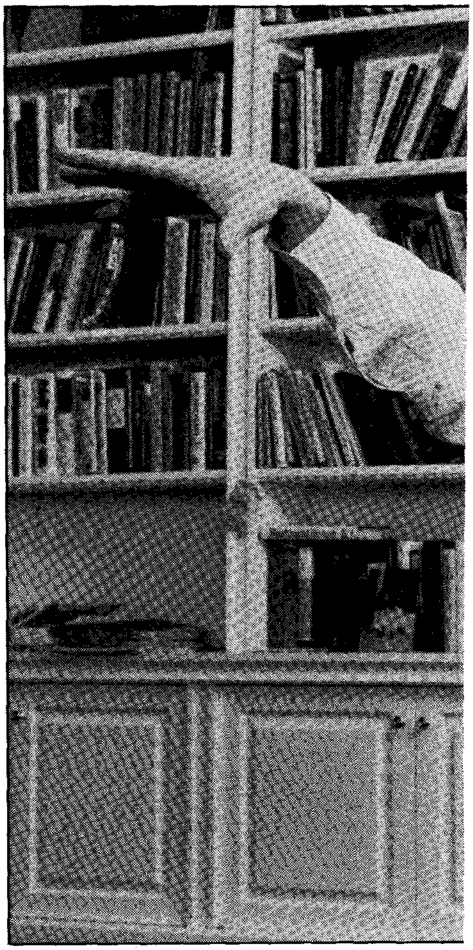
"You see," says Chubby, who admits to having been in a few altercations himself, "some guys, they use a roll of quarters in their fist to pack a better punch. But that'll hurt you as much as the guy you're banging. A handkerchief, rolled into a ball, has the same effect." Chubby demonstrates—gently—and Lehrman, who's better acquainted with the result than the theory, says, "It has something to do with the compression."

Umbertos and Chubby and pounding on townies is not exactly the public's perception of Lew Lehrman. In truth, though, outside the million-dollar-plus advertising campaign now being waged to project an image for Lehrman, the public doesn't know much of anything about him. And what it does know it has learned in sketch only: Lew Lehrman, father of five; 43 years old; outstanding academic credentials (he didn't just fight up there in New Haven); self-made multi-millionaire co-founder of the Rite Aid drugstore empire; a patron of ideas via a public-policy institute that bears his name; an intellectual leader in the school of economics that Ronald Reagan is following (somewhat) in his efforts to revitalize the American economy.

Lew Lehrman is a Republican, and he's running for governor of New York. At various times he has been on the short list for a number of jobs in Washington, including treasury secretary, but it seems that his doctrinaire attitudes have always done him in. Lehrman has come to realize that "elective office is the only way to get things done. Appointed people fill executive roles," he says. "I want to make policy."

A number of people—politicians, mostly—dismissed Lehrman's chances when he announced for governor a few months ago. The smart money (that's a metaphor—there wasn't any real money floating around) was lining up behind Ned Regan, the state comptroller. The word was that an outsider couldn't cut it. Which just proves that politicians have short memories, too. In 1958, another multi-millionaire (born, not made) ignored the politicos who said *he* couldn't crack the club—and beat the pols at their own game for the next fifteen years. Nelson Rockefeller's name was a bit more recognizable than Lew Lehrman's, but Lehrman exudes the same kind of determination that made Rockefeller governor.

New York's Republican establishment—eager to stop *any* outsider—is busy trying to put together stop-Lehrman coalitions. Anything will do as fodder. The recent blip over Lehrman's tax payments, for example, is being kept alive, for the most part, in Republican circles. The charge is that Lehrman should have paid New York State income taxes during the period between 1969 and 1977, when Lehrman's family—but not Lehrman—lived in New York. At the time, Lehrman was Rite Aid's president. He ran the company,



On the record: *Lehrman's reputation*

Photograph by Theo Westenberger/Gamma-Liaison.

"...Having made a fortune, fathered five children, and launched an economic theory, now he wants to be governor of New York..."

during the week, from Rite Aid's headquarters, near Harrisburg, and he paid his state and local taxes in Pennsylvania. Lehrman has revealed that since he moved to New York full-time in 1977 he has paid over $1 million in local taxes—enough to prove he's paid his dues, especially since some equally wealthy folks have been known to use shelters to avoid paying any taxes at all.

The latest garbage concerns Lehrman's Judaism. On the one hand, some Republicans are saying that a Jew can't win a Republican primary. On the other hand, some of these same people are saying that Lehrman isn't much of a Jew at all. The fact is Lehrman is an observant Jew who's given about $750,000 to Jewish fund-raisers during his lifetime. The problem—which really isn't a problem—is that Lehrman's wife is a Protestant, and the Lehrman kids aren't attending any Sunday school. "That's what we decided to do when we got married," says Lehrman. "Our children can make up their own minds when they're old enough."

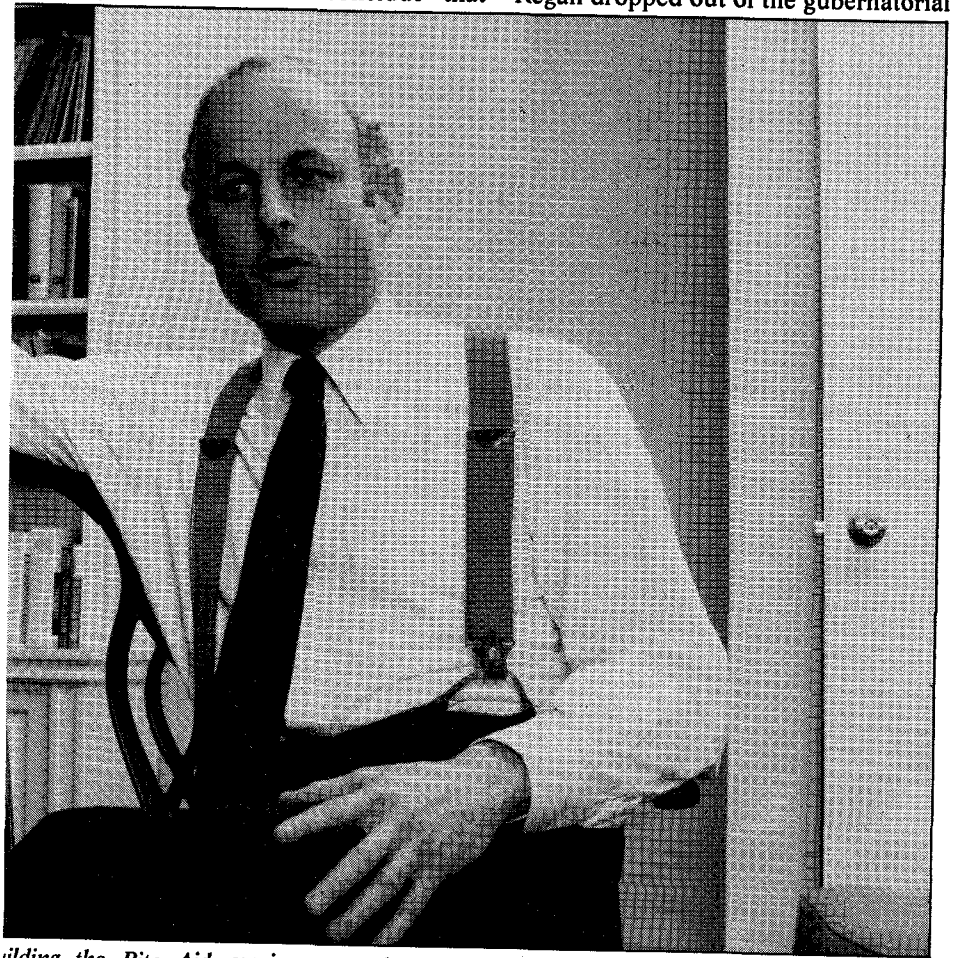
If this is the best Lehrman's opponents can come up with, a man betting today would have to conclude that Lehrman's Republican opposition will have about as much success stopping him as the G.O.P. elite had when it tried to block Rocky. Whether Lehrman could go on to beat Ed Koch (or Mario Cuomo, if a miracle occurs) is anyone's guess. It would be easier for Lehrman if Cuomo ran as a Liberal and Koch as a Democrat against a united Republican/Conservative front, but that, too, is speculation for another day.

For now, Lehrman is the interesting one. He's the new guy on the block, and with no public record, he needs some explaining.

THE KEY TO LEHRMAN'S CANdidacy is Lehrman's money. The early Lehrman TV blitz helped scare off Ned Regan, and David Garth, Ed Koch's chief strategist, is, in his words, "scared as hell of all that dough."

Lehrman really did make his money—he's worth about $30 million—but even though no one gave it to him (or perhaps *because* no one gave it to him), he sometimes seems uneasy about having it.

This is how it went on the day Ned Regan dropped out of the gubernatorial race. Lehrman had called a news conference outside New York's City Hall, and for the first time he was mobbed by the state's press corps. The reporters had money on their minds, and most of their questioning was hostile.



ilding the Rite Aid empire seems deserved—despite the claims of an ex-in-law.

Question: "You have a lot of money. ... Will you knock out those who don't?"

Lehrman: ". . . All my immigrant grandparents landed right here at Ellis Island, penniless, illiterate, with only their hope in the American dream, a promise for their children and their children's children. . . . This country and state have blessed me with financial independence through hard work, toil, and sweat, and it is with that independence, free from the corruption of any kind of favors or deals, that I will represent all the people of the state. . . ."

The next question was obvious: "That doesn't answer my question."

Lehrman: "I thought that was a definitive answer. . . . All my life I have toiled on the Main Streets, the highways and byways of New York, opening little Rite Aid pharmacies. I think people who live and work in New York State respect hard work. . . . Thomas Jefferson, the founders of this country, decided that all working people, no matter how humble, should, in a republic, have the opportunity to do public service. I'm running because I have a job to do. . . ."

Question: "Isn't it that you have $30-million and [others] don't?"

Lehrman: "Well, clearly, you've made up your mind."

Whatever else Lew Lehrman may be, he is above all a quick study. Within three days he'd come to understand how evasive and ridiculous he had appeared at that press conference. When he next met the press, in Albany, the same questions were greeted with assurance. Lehrman told anyone who'd listen that he was proud that he had made his money and that, yes, he did indeed expect to spend at least $2 million of it to capture the statehouse.

THE QUESTION OF HOW MUCH money Lehrman will spend to become governor fades beside the rumors of its origin. Around the state—in both Republican and Democratic circles—there are whispers that Lehrman didn't really make all that money on his own, that he lucked out because the family business, tottering at the time, was rescued by a man named Alex Grass, and that it was Grass who took the family business, and the family, to the stars. This is no small matter. Without a public record, Lehrman is running for governor on his success as an executive. Dent that predicate and Lehrman is in political trouble.

Alex Grass is Lew Lehrman's ex-brother-in-law. He also appears to be the source of the anti-Lehrman stories.

I went to see Alex Grass at Rite Aid's corporate offices, which are almost within frying distance of the Three Mile Island nuclear power plant. I went because some of Lehrman's political opponents are telling reporters to "check out the Rite Aid thing," and because I had recently received a letter from the Rite Aid P.R. man, a letter that very clearly gave the credit for the company's success to Grass—at Lehrman's expense.

I suppose that Alex Grass looks like the chairmen of America's other billion-dollar corporations. He is about six feet tall and slim. He is well tanned, he is quiet, and he seems self-effacing. Except for being slim, Grass's demeanor is the opposite of Lehrman's intensity.

In comparison with Lehrman's New York office, with its sweeping views, walls full of books, and framed photographs, Grass's office is nearly Spartan. There is a supermodern corporate-bigshot desk with a recessed telephone built into an adjoining console, and the walls are bare save for some laminated Rite Aid stock offerings.

In between saying things like "Lew is terrific, he'd make a terrific governor," Grass seemed almost eager to detract from the Lehrman legend. "He wasn't the founder," said Grass. "I was." (Actually, Lehrman has never claimed to be the company's sole founder, and he, for one, has always seemed more than generous in praising his former brother-in-law's contributions to Rite Aid's growth.) "I talked Lew into coming back into the family business," continued Grass. "I called him up and told him that we had a lot going and that this was his golden opportunity and that he should take advantage of it. He didn't start right off in management. I showed him how to do things. He rose as a result of a combination of family [ties] and ability. He did help to make the company grow, but I was the founder. And the financial reports will show that the company's greatest growth has come in the period since Lew left, in 1977.

"I've gotten my satisfaction out of building a business. I guess Lew wants to get into politics so, like me, he can do something on his own. . . . I don't mean to denigrate Lew. I just want to set out the facts."

Grass, of course, *is* denigrating Lehrman, and as for the facts, they aren't facts at all, or at least they are disputed facts. They are disputed by a host of former and present Rite Aid officers and directors with whom I spoke.

Here is their testimony, both on the record and not for attribution:

"You have to understand," says a former Rite Aid director, "that Alex has always been jealous of Lew. Alex is eleven years older than Lew, but Lew has always been the spark plug, the one man both employees and securities analysts would seek out when something important was in the balance. Alex resents Lew's achievements, and now he's going around trying to rewrite history. I suspect Alex saw how Bruce Caputo got in trouble for trying to enhance his army role, and Alex thinks Lew can be gotten in trouble in a similar way. Very simply, Alex wants to see Lew fail."

"Lew was absolutely central to the building of Rite Aid," says Maxwell Rabb, who was a Rite Aid director from the day the company went public until he became U.S. ambassador to Italy, last year. "Lew's role was at *least* the equal of anyone else's."

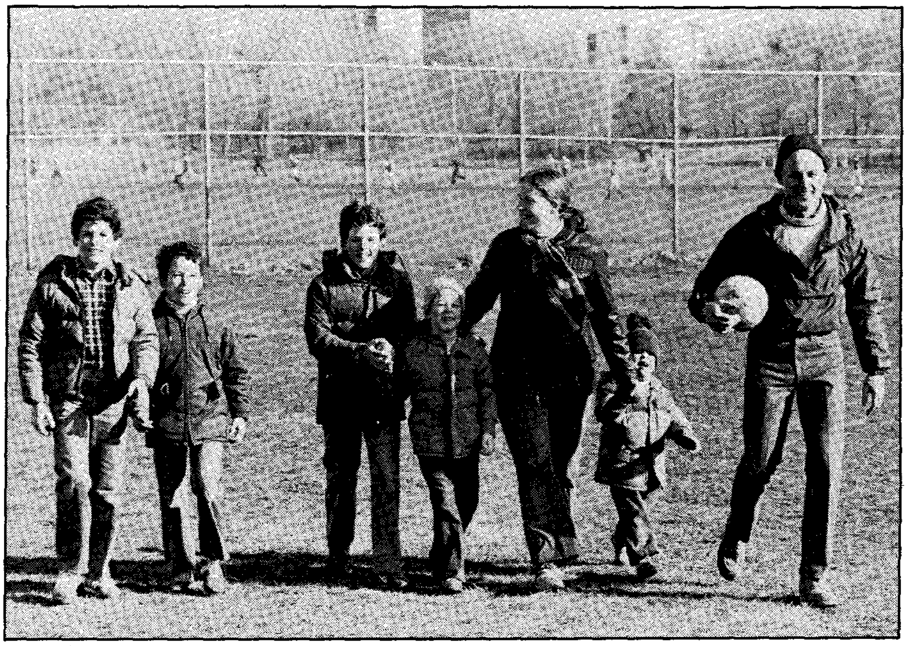
Another director, still on the Rite Aid board, is less diplomatic than Rabb. "Lew took a sleepy little company and breathed life into it," says Fred Alger. "It was Lew's genius that took Rite Aid from being nothing to being really big. This is a pattern for companies. Many people play key roles, but it was Lew who made it go while Alex minded the store back home. Alex is having some kind of identity crisis. He was always in the shade when Lew was around. Lew ran both the family and the company, even though he was younger. And that drove Alex crazy. Now the bitterness is oozing out, and it's just awful. Alex should be ecstatic that Lew is doing so well, but Alex just isn't a very big guy."

Franklin Brown is Rite Aid's senior vice-president and secretary. He was with Rite Aid, in his words, "from before the beginning," from the time when the Lehrman family grocery business was tiny and only marginally profitable. "I work for Alex Grass," says Brown. "He's my boss. I'm beholden to him." In other words, Brown has the most to lose from crossing Grass—and yet his version squares with everyone's but Grass's.

"I just want to tell the history the way it was," says Brown. "The fact is that Alex Grass got a job working for his father-in-law. He was aggressive and bright, and he got the idea to expand the grocery business into discount drugstores. It wasn't his idea in the sense that he thought it up. There already were successful discount drugstores, so Alex just copied the pattern. During those very early years, when only a few stores were opened up, Lew would come home from college and participate in all the planning decisions. He was 18 and I was 28 then, but it was clear to anyone that this was a dynamic and brilliant man. His reasoning was scary. He challenged my legal opinions, and he was often right—and he was still just a boy.

"Lew pushed to expand the business rapidly," Brown continues. "Everything was go, go, go. And, suddenly, stores began to open all over the place. Lew put together a cadre of people to do the work, while Alex was the desk executive. Lew would go out on his motorcycle and scout locations for Rite Aid stores, but he wasn't just some gifted real-estate guy. He was a genius, and I don't know what the verb for 'charisma' is, but he just charismated people. He got landlords to believe in us, to let us sign leases on credit when we were so small that we weren't entitled to credit. And he'd get us into the best locations when other, established drugstore chains wanted the same space. He caused the stores to open, and that was the key thing because, after all, this is a storekeeping business.

"I don't want to detract from Alex. He was Lew's adviser; he would monitor the



The Lehrman bunch: *At Yale he rode motorcycles, battled townies, and got top grades.*

Photograph by Bob Skillmann III.

"...'Ed Koch is a nice man and an interesting comedian,' Lehrman says. 'He provides comic relief to the tragedy of people's lives'..."

expenditures. He was—and is—super and levelheaded, but it was Lew who caused a small family business to leap several light-years and to create a publicly held company that Wall Street took seriously. He wasn't the founder, but he was the linchpin.

"And he was simply amazing at getting the most from people. People would do twice the work for him that they would do for anyone else in the company, because Lew gave them direction. He was a leader, and he had vision. He didn't do it single-handedly. Lew was Alex's partner—and often he was Alex's inspiration. No doubt the company would be in existence today without Lew, but it would be a much smaller business. So, really, Lew wasn't just on a par with Alex. He was above. It was Alex's idea first. That's the fact. But it was Lew who made it fly.

"And as far as Alex saying the period of greater growth has come after Lew left, well, that's just the least illuminating way of looking at it. First off, these past five years have been among the most inflationary in the country's history. And, second, once you become a big concern, it's relatively easy to get bigger. In a family, it's the first $50,000 that's the hardest to earn. In a business, it's the first million. And once you get to a half-billion, which is where Rite Aid was when Lew left, the rest is easy.

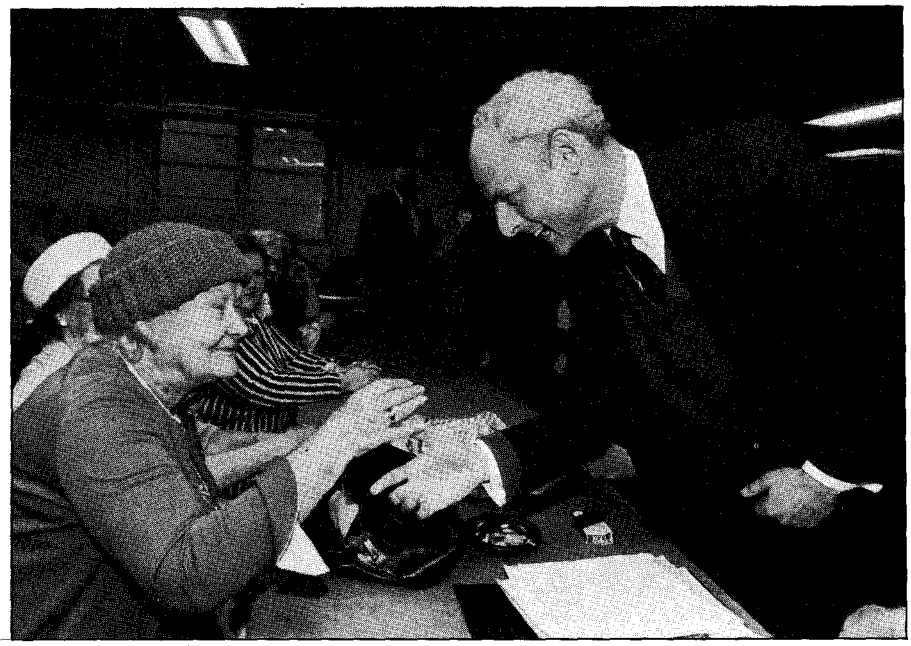
"Look, Alex started Rite Aid with Lew's father's money. But if you had to narrow it down to one person who made it big, it was Lew."

ON THE STUMP, LEHRMAN IS still stiff and awkward—and he plays with the change in his pocket almost to distraction. But he's something of a breath of fresh air. He's not simply rich. He has ideas and he knows how to articulate them. Without notes, he recites the statistics of New York's economic decline—laying the blame at the feet of the "professional politicians" who are out to stop him. He has a comprehensive tax-reform and economic-incentive program that moves well beyond the standard political promise to make things better. And, most of all, he answers issue questions in detail.

As usual, crime is on most people's minds, and Lehrman is regularly applauded when he says he's for the death penalty. But as soon as the applause dies down, he can be counted on to launch into a long explanation of his position. "I favor the death penalty," he says, "but only under very restrictive conditions, and only for cold-blooded murderers, not for those involved in family disputes or crimes of extreme emotional distress. We should follow the standards set down by the Supreme Court."

After explaining the court's decision at length, Lehrman is always careful to say that the death penalty is only a "very minor" part of the solution to dealing with crime—a refreshing departure from those other politicians, including Ed Koch, who do nothing to dispel the impression that the death penalty is the one, great cure-all.

For a conservative Republican, Lehrman holds relatively liberal views on abortion, which could get him in trouble as the campaign progresses. The risks increase if Congress passes a constitutional amendment permitting the states to outlaw abortion if their legislatures vote to do so. "I think abortion is a wrong," says Lehrman, "but it is a personal decision that should be determined by people directly. I believe abortion should not and cannot be prohibited by law."



In Queens for the day: *Answers to issue questions in surprising detail.*

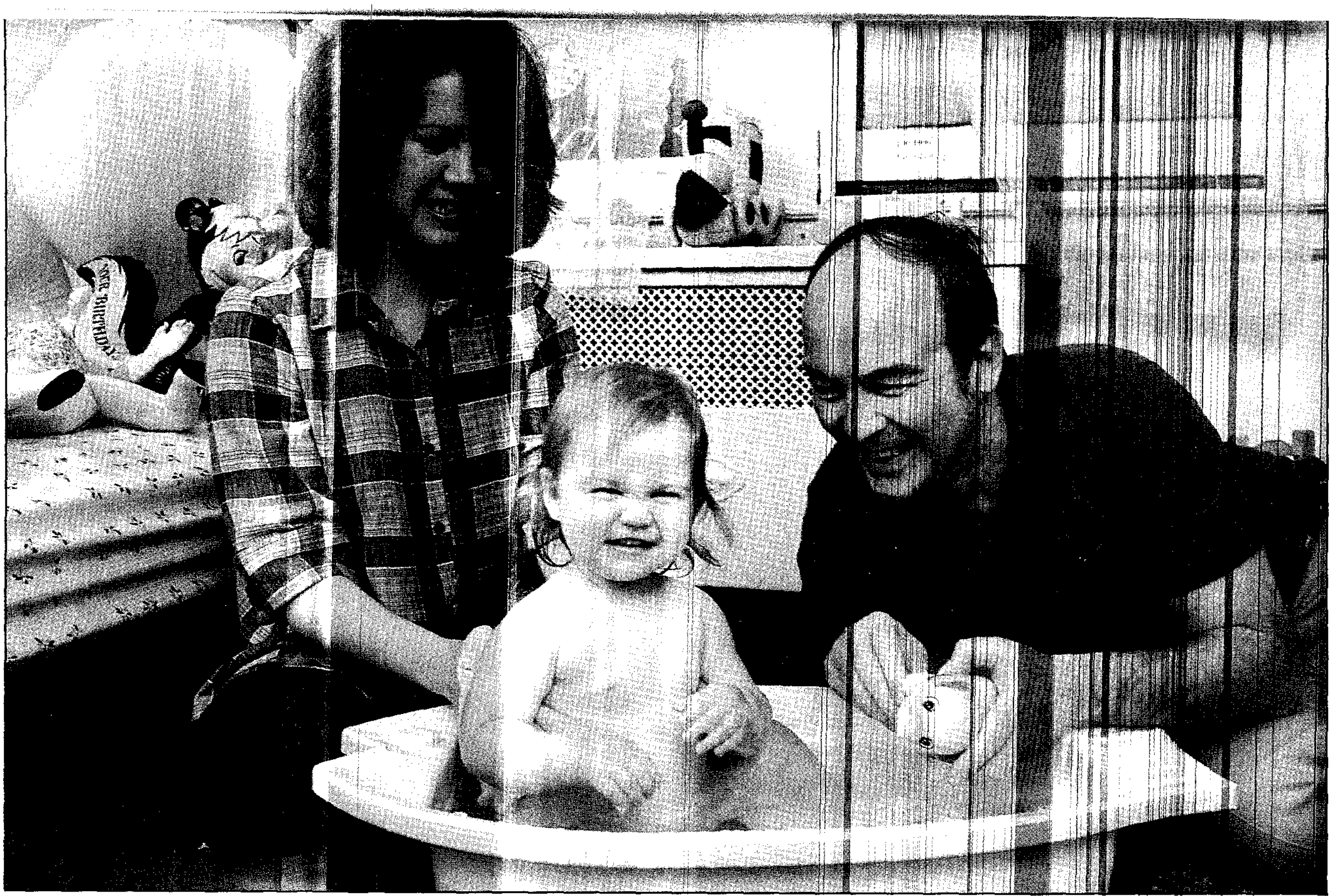
The Lehrman strategy, such as it is, can be seen on television almost nightly. Lehrman needs to become known—quickly. In a race against Ed Koch, who is about as known as a politician can get, Lehrman's only hope is that Koch will become too well known, that the mayor will become overexposed and wear out his welcome—that those people who want to rub it in Koch's face without losing him as mayor will deny him the governorship. "Ed is a nice man and an interesting comedian," says Lehrman. "He provides comic relief to the tragedy of people's lives." This is Lehrman's standard attack, and he ends it by borrowing from Ronald Reagan: "Are the streets safer, the subways better... after five years of Ed Koch?" The polls say the message is getting across—but it's way too early to tell if the people will buy it in November.

Assuming Lehrman gets the G.O.P. nomination, his opponent(s) (whether Koch or Cuomo or both) will seek to tie him to the failed Reagan economic policies—assuming they're still failing. "This guy," says David Garth, "is the guy who helped put the intellectual gloss on Reaganomics, and Reaganomics, more than anything, is killing the state."

In fairness to Lehrman, he pretty much broke with Reagan when the president decided that budget deficits don't matter. (That may in part explain Reagan's curious statement to New York *Post* editors last week that Koch would make a great governor.) In fact, Lehrman has always emphasized the necessity for a balanced budget, and this sets him apart from the supply-siders, with whom he is usually grouped. Whether Garth and company can fudge this distinction and portray Lehrman as a carbon copy of Reagan could well tell the tale. One thing is clear: If anyone can muddy the waters, it is David Garth.

On top of the real issues—and a near-certain attempt to diminish Lehrman's Rite Aid role—Lehrman's opponents will hit the money issue hard. On the one hand, as Dave Garth says, Lehrman's money ensures that he'll be formidable. "We'll beat him over the head for having it and for spending it," says Garth, "but, on the other hand, I sure as hell wish we had it." ■

Photograph by Andy Levin/Black Star.



Diane and Peter Miner, with Rachel: *"We don't get out as much as we used to. We'd rather stay with the baby."*

Mommy's 39, Daddy's 57—And Baby Was Just Born

By Linda Wolfe

A FEW MONTHS AGO, AT THE STAFF CHRISTMAS party of the popular soap opera *One Life to Live,* a graying man, the father of four children now in their twenties, arrived with his second wife and their diapered baby. While the guests oohed and the mother beamed, the man proudly showed the baby off, parading her, resplendent in a bright-red corduroy jumper, around the room on his shoulders.

Elevated, the baby was a cap, a crown to the man's career. He had had children before her, and after their mother died, he raised them on his own. But then he married again, and his new wife, who had never had a child, wanted one. He had never thought he would be having more babies, figuring he was too old to start all that again. But he found himself saying yes, and, lo and behold, he felt younger, not older. The baby was like a mysterious, rejuvenating force. So that night, with an enthusiasm that made him seem tireless, 51-year-old director Peter Miner hefted seventeen-month-old Rachel Miner, and they made the Christmas-party scene till 11 P.M.

MINER IS ONE OF THE NEW BREED WHO ARE changing the face of parenthood. Mid-life progenitors. Nurturers "of a certain age." Men and women who decide to have babies when they are well past the years we are accustomed to thinking of as optimal or even suitable for child rearing. We hear more about the women, those brave late-thirties and early-forties primigravidas. But there are men, too—sometimes first-timers, sometimes retreads at fatherhood—who in their forties, fifties, and even sixties are siring babies.

There aren't enough of these people to alter national statistics. But in the New York area there seems to have been an explosion of such parents. Suddenly, there are clusters of designer-caped graying mothers around the sandboxes and slides of Riverside and Central Parks, queues of silver-haired fathers with babies in backpacks at supermarket checkouts.

That this phenomenon is so in evidence in New York should surprise no one. After all, the city is a mecca for the kind of people who don't get around to having babies until

Photographed by Harry Benson

they are getting on in years. They are the ones who stay single as long as they can, the better to enjoy New York's social cornucopia. Or the married couples who stay childless as long as possible, the better to scramble efficiently up the classiest career ladders. Or the ones who have had their attachments dashed by divorce and find here new connections for later, calmer parenthood.

These people have several things in common. They are generally much better off economically than younger parents. Whether a mother continues working or quits her job, she almost always can afford some hired help to ease the burdens of child care. Whether an older, more established father is raising a first baby, or the first in a new marriage while putting older children through expensive colleges, he almost always can contemplate years of private-school tuition for the new child without missing more than a few nights' sleep.

They are also likely to be extremely well informed about pregnancy and child care. They bone up on pre-natal complications, delivery, nursing, neonatal diseases, weaning, toilet training, and the psychology of childhood. They apply themselves to child rearing as if it were another of the occupational challenges at which they have already proved themselves masters.

And they share a kind of dazzled enthusiasm for parenthood that is almost Panglossian in its cheerfulness. Not for them any muttered discontent at being interrupted while working on the Great American Novel or the Great American Merger by the self-centered demands of a cranky crawler. They are not just mothers and fathers, but devotees of the diaper and the dimpled buttock. In their work they may be movers and shakers, but emotionally they have just begun to live. Or so they imply, constantly sounding astounded at how much it is possible to love a baby.

Here they are, these hardened survivors of some of the city's most notorious rat races—revealing how they manage their new lives, what they marvel at, what they worry about, and what they are finding out about themselves—as starry-eyed a crew of sentimentalists as ever graced the pages of the *Ladies' Home Journal.*

WHAT STRIKES ONE FIRST IS HOW THEY DOTE. Telephoning 60-year-old John Kirby, advertising director of *Scientific American,* I anticipate his expressing a certain amount of irritation at being interrupted in the middle of his pressured workday with questions about his two-month-old baby. Instead, Kirby couldn't be chattier. The father of four other children, all of them now grown, he is a connoisseur of criblings. "This kid?" he says. "He's gorgeous. He's a great guy." Before I know it, he is offering to show me pictures.

It happens this way with mid-life parent after mid-life parent.

"I've fallen in love," says 37-year-old Martha Howell, assistant professor of history at Rutgers and mother of 22-month-old twin boys.

"I was lying in bed the other morning pretending to be asleep," confesses 47-year-old Random House senior editor Rob Cowley. "Our two-and-a-half-year-old daughter, Olivia, came up to the bed, and she told my wife, 'I love my daddy,' and I wanted to—oh, I don't know—I was so moved. It's crazy, isn't it? It's so sentimental. I sound like an old fool."

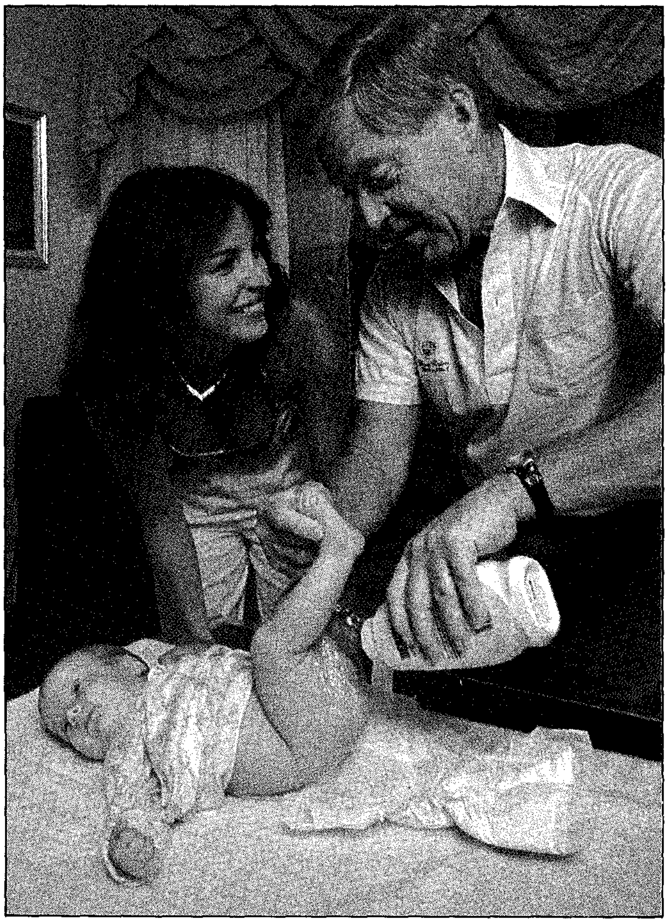
These parents aren't only doting, they're effusive. "Your days are plastic prior to having a child," says writer Elinor Klein, co-author of *Dazzle* and the forthcoming *Triptych,* who had son Willy when she was 40. Thirty-six-year-old Ned Whitney, investment banker and husband of Martha Howell, says, "Your life only begins to focus when you have kids." And 56-year-old Dick Lord, the president of the topflight ad agency Lord, Geller, Federico, Einstein and father of an eighteen-month-old as well as of four older children, says, "I've sired a child in every decade since World War II. I don't just *like* kids. I think they're the *point.*"

But most of all, what the mid-life parents—at least those for whom the mid-life baby is a first child—reveal is that they have been shaken to their roots by love and that, despite all their preparation for parenthood, the love has come as something of a shock. Forty-seven-year-old Robert Wool, book packager and the author of *All You Need to Know About the IRS,* says of his daughter, two-and-a-half-year-old Vanessa, "I've never known anything to enter my life so fully as my child. It's beyond anything that people warned me about. You know, everyone always tells you, 'You really shouldn't miss the experience of having a kid.' And then, this *thing* happens. You experience a quantity and quality of love you never imagined before and that is absolutely unique."

Investment banker Whitney says, "We made a conscious decision not to have kids till our careers were established and we could afford the financial burden. We planned for everything. And the expenses are working out just fine. But what you can never understand beforehand is the emotional expenditure you're going to be making."

Forty-one-year-old Elaine Koster, senior vice-president of New American Library and one of the most prominent women in publishing, marvels, "It's all such a big surprise. I mean, the emotional attachment you feel toward a child."

They are, these graying parents, surprisingly naïve. It is as if, with all their worldliness and wisdom, they had somehow missed out on emotional truths known to the simplest of peasants from time immemorial.



Photograph by Gerald Davis/Contact.

Joan and John Kirby, with Colin: *At 60, diapering again.*

Illustrated by Dave Calver.

“. . .Older parents aren’t doting, they’re effusive. . .”

Baby raising forces upon them other changes more prosaic than the meltingly tender inner shifts they love to dwell upon, but every bit as dramatic. Inveterate disco-goers start turning in at 10 P.M. Formerly avid dinner-party guests start refusing invitations. Compulsive workaholics start leaving their offices at 5 P.M. to sup ensemble with their infants, turning the other cheek to spilled milk and thrown fistfuls of masticated egg yolk.

One might assume, at first, that it would be uncommonly difficult for these older parents to make even the physical and mechanical adjustments that babies entail. After all, the older one gets, the more one is set in one’s ways. How does the 50-year-old first-time father get used to not having his cocktails-with-clients hour each evening? How does the 39-year-old first-time mother get used to not having her coffee-with-the-*Times* hour each morning? These are people who have led impeccably well-organized lives, who have followed social and intellectual routines designed to allow them to keep ahead of the Joneses. How do they cope with the distractions, with the newfound deprivations?

By giving things up, most of them report, still surprisingly cheerful. Several years before baby Vanessa was born, Robert Wool had started to fulfill his lifelong dream of learning to play the violin. But he abandoned this pursuit when he realized that his 7 to 8 P.M. practice hour conflicted with Vanessa’s pre-bedtime needs. “I don’t really mind,” he says, only the tiniest bit tristful. “I was too old to become a great violinist anyway.” Vanessa’s mother, 38-year-old Bridget Potter, a new vice-president at Home Box Office, says, “I don’t take breakfast meetings anymore, so that I can spend two hours with the baby. And I don’t get to the paper the way I used to. But you know what? You don’t have to read the *Times*. You could read the *International Herald Tribune* and in twenty minutes you would know everything important that’s happening.”

But it is not just aesthetic and intellectual pursuits that fall by the wayside. Domestic order goes. There are changing tables in living rooms, playpens in foyers, jungle gyms in kitchens. And even couples with large apartments suddenly find themselves overwhelmed, their desks turned into horizontal finger-painting easels, their closets into warehouses for Pampers.

Friendships go, too. “We just don’t get out as much as we used to,” says Peter Miner. “We’d rather be at home with the baby.”

And, most of all, sleep goes. It goes, today, for both sexes. Awakening in the middle of the night to feed or change an infant has become a divvied-up duty, shared at least to some extent by fathers. Some couples divide by rigid schedules; others attempt greater flexibility, making alterations depending on who has the busier or more demanding workday coming up. Yet even about sleep deprivation the bewitched graying parents make Pollyanna demurrals. They have learned, they explain, to use those middle-of-the-night hours to mull over the strategy for a merger, to think up the cover story for next month’s issue, to perfect the blueprint for the billion-dollar housing development.

Didn’t anyone ever tell these parents that it would be permissible to admit to a certain amount of ambivalence?

Most mid-life parents attribute their apparent lack of ambivalence to their being more settled, less needy than younger parents. Says Elinor Klein, “When you’re young, you dream about meeting people, seeing the world, accomplishing things. It’s best to have a child when you’ve gotten a lot of that out of your system.” Erica Jong, who was 37 when she had Molly, now 2, says, “I know that being with Molly is more fun than going to cocktail parties, because I’ve already *been* to all the cocktail parties.”

Experts agree that whatever the older parent lacks in energy he or she makes up for by being calmer. Dr. Virginia Pomeranz, a popular pediatrician who has been practicing in Manhattan for more than two decades, says, “These older parents don’t call up with hysterical questions. They’re much less panicky than young parents. And they’re settled, relaxed. They’ve waited a long time to have these kids, and when they have them they really want them.”

Here and there an older parent will explain his or her tranquillity as resulting from emotional factors. Cowley, for whom baby Olivia is a third child (he has two grown daughters by a first marriage), says he wasn’t psychologically ready for children when he had his first set. He wasn’t even ready then—he was 23—for marriage. “But you know how it was in those days. You had to get married young, and you had to prove your manhood by knocking up your wife right away. I was scared to death when I had my first child.”

But most cite money as the source of all equanimity. Peter Miner says that when his first children were young, “I was constantly broke. So I was always going into a panic over something, whether it was braces or an emergency visit to the doctor.” Dick Lord makes a similar point: “It all boils down to the economic thing. When the first kids were little, I was always scrambling. I couldn’t turn off my work life, even on weekends. Now I feel secure. And I can have fun with the kids.” And Elinor Klein affirms, “The whole beauty of mid-life parenting is that by the time you’re in the middle of your life you’ve got the income it takes to be a parent. So what you don’t want to do, or can’t do, you can afford to hire the best people to do.”

Klein wants her 6-year-old son to be a skier, but her 49-year-old husband,

Elaine and William Koster, with Elizabeth: *“Working is easier than mothering.”*

Ned Whitney and Martha Howell, with William and John: *"I would like to stay home. But I'm on a clock that runs on male rhythms."*

Arthur, a partner in a law firm, doesn't ski, and she herself has a bum leg. So her requirements for her current housekeeper included the ability to ski.

LIKE THE KLEINS, MANY GRAYING PARENTS employ hired child-care hands. Baby-nurses, housekeepers, au pairs, sitters, nannies, and even drivers smooth their day-to-day existence and surely are the principal factor behind the mid-life couples' marked uncomplainingness. Yet, curiously, many mid-life parents will snatch back from those hired hands certain assigned duties like bathing the baby, feeding it, putting it to bed, walking off its colic even during a dinner party. It is as if, having waited all this time to have a child, they do not want the experience to leave them unscathed, unsullied. They *covet* some disruption of daily life.

"We have Hyacinth, the queen of Jamaica," says Robert Wool. But either he or Potter returns from work each evening to tuck Vanessa into bed.

"Here's my secret weapon: Eva," says 31-year-old Diane Miner. But she tries to employ Eva only three days a week.

One couple who are perhaps the quintessential example of how doting a mid-life couple can be are 46-year-old Leighton Bloom, a computer consultant, and 32-year-old Donna Bloom, formerly a well-paid paralegal who graduated magna cum laude from the State University of New York at Albany. The Blooms did extensive research into child care while Donna was pregnant, reading such treatises as *Magical Child* and *The Family Bed.* They decided that they would not employ any outside help for their baby but would share the labors, with Donna taking a primary role. And to this day, though their baby, Ariane, is twelve months old, they have never left her in the care of any housekeeper, baby-sitter, or relative, with the exception of a few hours last summer when a local teenager pushed the child on a couple of walks. "We *want* to devote ourselves to the baby," Donna explains. "The whole point in having her was to experience her. And if we hadn't been prepared to give up a few years of our lives to her, there would have been no sense in having her."

Ariane has no crib. She sleeps in Donna's bed. And she takes all her meals with her parents, frequently accompanying them to restaurants and dinner parties.

While this kind of arrangement is unusual, it is in some respects only a quantitative step away from the behavior of other mid-life parents, who also tend to eat with their babies and to take them along on evenings out, to dinners, parties, screenings, gallery openings. It is becoming rare, at certain Manhattan gatherings, *not* to see a baby in a Snugli on the chest of some modishly dressed man or woman. And if the parents are asked why they have brought the baby, they will say they couldn't *bear* to leave the child home.

Yet despite the parents' equanimity and enthusiasm for their new roles, having babies at an age when others are saying farewell to child care and school bills can pose difficulties for the mid-life parents. Beneath the shiny surfaces, there are cracks of anxiety, concern. For the women, the major area of difficulty involves what to do about their careers.

The social opprobrium that used to plague middle-class mothers who worked while rearing small children has by and large vanished. Legal strides have removed much of the can-I-get-my-job-back willies. Nevertheless, today's mid-life mothers have found themselves in stormy personal conflict over whether to return to work.

Karin Lissakers, a 37-year-old former deputy director of policy planning in the State Department in Washington, is a case in point. Lissakers knew that her stress-ridden job would hardly be suited to motherhood. Moving to New York, she sought work more compatible with child care and was hired by the more modest-paced Carnegie Endowment for International Peace. But despite the fact that she is home every evening to feed her six-month-old daughter, Fredrica, and despite the fact that she employs an excellent housekeeper, Lissakers is troubled by spending all day away from her child. "I feel more conflict than I imagined I would," she says. "I'd

"...There are problems: Mid-life mothers worry about

figured that when my daughter was a toddler I might feel she needed me around more often. But I hadn't figured I would feel this when she was just a little baby." Lissakers is unsure whether she should go on working or take a breather.

The decision can be especially tough for women in fields where a skipped beat can bring about the end of the symphony. It is a matter that has given Martha Howell, the assistant professor at Rutgers, great pause for thought.

After several years of trying to get pregnant, she succeeded with the help of fertility drugs, conceiving twins. But because of complications, she had to spend the last two and a half months of her pregnancy in bed. After her twin boys were born, Howell went back to teaching and writing. But she is not altogether happy about it. Wistfully she explains, "I would have liked to stay at home. You can tell in a month that it's all going to be over in a few years and that you'll never feel this way again, and you find you want to be sure that you don't miss a moment of it."

Martin Mayer and Karin Lissakers, with Fredrica: *Daddy hopes for longevity.*

But Howell did not hesitate about returning to work. Why? "Because the trade-off just isn't worth it. It's not that I can't afford, financially, a year or two away from work. But I'm on a tenure clock. And it runs on male rhythms. I had to take some time off during my pregnancy because of complications. If I take off any more time, I'll be out of the running."

Some women, of course, are far enough along in their careers to be able to impose their own rhythms. Elaine Koster, of New American Library, is one. Koster has been with the company for ten years and has weathered many of the convulsions and quakes in which other top dogs tumbled. After giving birth to Elizabeth two and a half years ago, Koster took a six-month leave of absence and then resumed her responsibilities—but insisted that a good many of them could be done from home. There she works on manuscripts and stays in touch with her staff, turning up at her office only two mornings and two afternoons a week. "It's wonderful to go to the office," she says. "Working is so much easier and more invigorating than mothering." But, of course, Koster has carved out for herself what seems like the ideal balance between child and career maintenance.

Other mid-life mothers cannot, try as they do, work out such part-time arrangements with their employers. And there are some new mothers who feel that part-time work will rob them of too much time better spent with their babies.

"I turned down an offer from N.B.C. that would have allowed me to share a job with another mother," says Lee Gruzen, a former production associate on the *Today* show, wife of architect Jordan L. Gruzen (chairman of the Gruzen Partnership), and 36-year-old mother of 4-year-old Rachel and eight-month-old Georgia. "I felt guilty, but I wanted to be within proximity to my home at all times."

Some employers in the New York area point with concern or barely concealed irritation to the apparent lessening of career drive that some mid-life mothers experience. They have, they say, hired women and trained them to take on leadership roles. Then, just when their investment in a woman is about to pay off, just when she is entering her most productive career years, she announces she is pregnant—and either wants a year off or, returning to work, displays a definite loss of ambition. One such employer, a partner in a midtown law firm who asked not to be named, said, "Sure the women lawyers come back. But they're not the same when they do. For some reason, they seem to have lost all their drive."

It is an observation that infuriates most mid-life mothers. And yet few would deny that there is some truth to the matter. Eden Ross Lipson, a 39-year-old editor of *The New York Times Book Review* and mother of fourteen-month-old Margo and stepmother of 10-year-old Tara and 12-year-old Delari, quipped, "Well, of course there's a loss of career drive when you have children. That is, if you assume that there's any relationship between career drive and sleep deprivation."

Even supermoms like Home Box Office's Bridget Potter, who has felt absolutely no loss of drive and, in fact, has risen on her career ladder since the birth of her baby, confesses that she has had moments of intense conflict about spending time away from her child. "Little did I know that two and a half years later it would still be hard to leave—no, that it would just get harder and harder."

FOR THE OLDER MEN WHO ARE FATHERING babies, there are different sorts of anxieties. They worry about their health, their stamina, their life spans. Will they be around to see their new babies graduate from college? Fifty-four-year-old Martin Mayer, husband of Karin Lissakers, thought long and hard before deciding in favor. His first wife, the writer Ellen Moers, died over two years ago, and he witnessed the painful effects on his two sons of losing a parent. "I had been through that bereavement, and it was very, very rough. So I hesitated to put another person into a situation where it was possible that at a young age they would go through that." But in the end, reasoning that three of his four grandparents had lived into their eighties and that therefore the genetic dice were loaded in his favor, Mayer sired Fredrica.

Soap-opera director Miner, whose situation was quite similar—his first wife died when his four children were still little—says the first thing he and Diane did when they decided to have a child was give up smoking. Just before Donna Bloom gave birth, husband Leighton lost a 56-year-old friend with a 3-year-old child. Bloom bought a fat insurance policy.

their career drive, older fathers about their stamina..."

Kirby, the advertising director of *Scientific American*, plays golf to stay in shape. Wool skis. Lord plays tennis, squash, golf, and he runs.

Then there are stamina problems. Even though a number of fifties-plus fathers deny the aging process, some of the men, particularly the retread fathers, can tell they are not quite the men they used to be. "When I toss this baby around," says Leighton Bloom, who also has an eighteen-year-old son, "my back hurts sooner than it used to."

"On days when I've put in really long hours," says Miner, "I sometimes find it tiring to be with the baby, and I'll opt to make dinner while Diane puts her to bed." One sixties-plus retread who didn't want to be named said, "Stamina can be a real problem. And I've had some bouts with hospitalization, and this was very frightening to my child."

When they are being honest, the retreads also admit they have something else on their minds. They frequently harbor anxious thoughts about the effects of the new babies on their older children. Some, of course, protest loudly: "Oh, my son/daughter just *adores* the new baby." But the more psychologically alert are wary. Martin Mayer says, "It's a complicated relationship. But, after all, how could it be otherwise?"

Certainly, according to psychiatrists and psychologists, few situations are as disturbing or threatening to adolescents and even young adults as seeing a parent they once thought of as theirs alone extravagantly nurturing a new child. And garden-variety feelings of replacement are exacerbated when the new child is the product of a new marriage. Dr. Lloyd Siegel, a psychiatrist who often works with troubled adolescents, says, "When parents divorce, their children harbor the illusion that they are somehow still part of a nuclear family, even though the evidence points differently. But when one or the other of the parents remarries and has a new child, the last remnants of the treasured illusion are shattered. It is a very painful realization."

The Gruzens, with Rachel, Georgia: *"Always near home."*

Perhaps because it is so painful, few young people can voice their dismay. They handle the situation by denying the existence of negative feelings. And parents who would rather pretend that all is well than face up to an older child's hurt and confusion always say that the older siblings adore the young one.

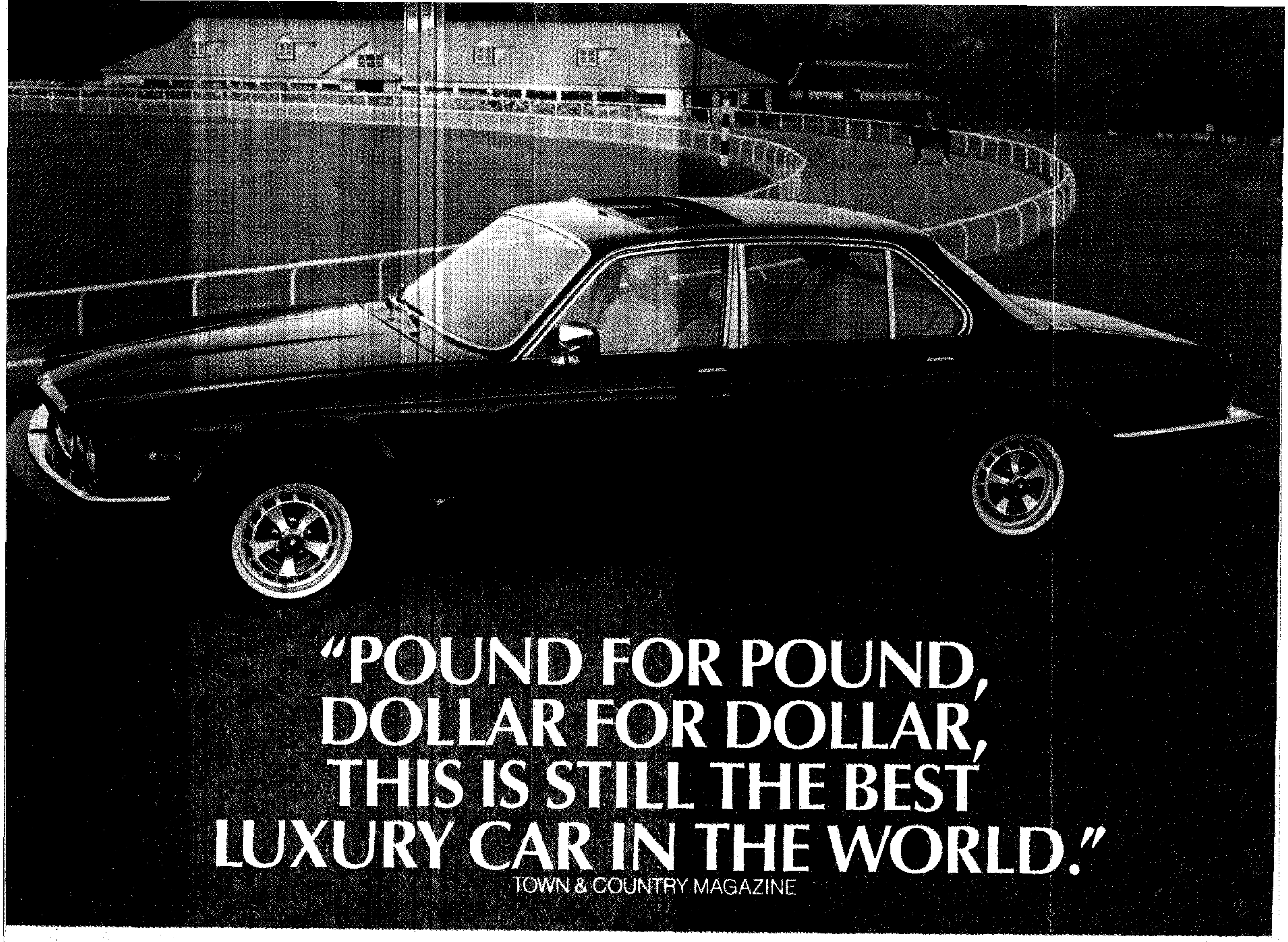
Psychiatrist Josephine Martin, another adolescent-psychiatrist, advises, "Never settle for denial. It has a temporary salutary effect, but eventually the older offspring may act out his confusion. Keep talking about what's happened, maintain a lot of closeness, and encourage the older child to express any negative feelings he or she may have without growing defensive or angry."

THERE ARE A FEW OTHER PSYCHOLOGICAL danger zones for mid-life parents, some of which the parents acknowledge, some of which they do not. Psychologist Cynthia Deutsch, who writes an advice column in *Parents* magazine, says that at times the child who is born late into his parents' lives is *so* wanted, has been so waited for, that "too much is riding on him. Older parents are often overprotective parents. And sometimes they raise kids who think they're the center of the universe, which is not a very good thing for anyone to think about themselves."

Conversely, sociologist Dr. William Simon, of the University of Houston, fears that the parents may have had the kids because they see *themselves* as the center of the universe and procreate for their own satisfaction, not considering what the effects of having an aged parent may be when that baby becomes an adolescent in need of a viable role model. Says Simon, "No one knows how these late-in-their-parents'-lives children will turn out. They're the products of the anomie of affluence. Their parents have done all the things society told them to do, and they found those things empty. So they turn to child rearing out of a regressive yearning after earlier modes, in hopes that they can get rid of their emptiness. They have the children out of what is essentially a narcissistic impulse. I don't use that word negatively. It's just that this is clearly something they're doing for themselves, not the children."

But such critical voices are few and far between. Mostly, mid-life baby-making is seen, by both those who are trying it and the experts who are observing it, as one of the great social developments of the century. And it is likely to become an ever more popular choice. Modern obstetrics—and amniocentesis—have made it far safer than it used to be. Moreover, the advantages of economic tranquillity and emotional stability that mid-life parents bring to baby raising seem definitely to outweigh any drawbacks associated with temporary career-drive loss or with anxiety over health and stamina or with parental narcissism or with the children's potential solipsism. Certainly mid-life parents seem to make up for all of that by their apparently endless blissful enthusiasm for their new roles.

That in itself is something to marvel at. Throughout the seventies, in the rush to liberate women, children were repudiated as restraining, confining, in the way, and even doting parents hid their true feelings. Yet surely it is lovely to love a child. And the graying parents—whether they are truly unambivalent or only determined to seem so—are, in their sagacious maturity, allowing that old-time wisdom to flourish once again. ■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Ready for battle: *Harry Lipsig's Church Street office is decorated in Heroic Modern.*

Samurai Lawyer

By Patricia Morrisroe

"...Perhaps the country's most successful personal-injury lawyer, Harry Lipsig fights for the halt and the lame—and for glory..."

RACKED BY GRIEF, BLOODSHOT eyes crying out for Visine, Ronni Fishkin pleads her case before the one man who may be able to alleviate her suffering. "Someone has stolen my baby!" she sobs, describing the tragedy that drove her to seek psychiatric care at Bellevue Hospital. "Now the kidnappers are demanding $75,000. I just don't have that kind of money. . . ." Her voice trails off. Mascara drips from her eyelashes. Suddenly she pulls a framed eight-by-ten photograph from her purse. "This is Emily," she says softly. "Why would anyone want to hurt her?"

Flashing the look of paternal concern that has seduced clients for 55 of his 80 years, negligence lawyer Harry Lipsig carefully studies the photograph. It's a picture of a dog, a Maltese, wearing a red-and-green plaid bow. Another lawyer might tender his regrets and send the bereaved woman to the A.S.P.C.A. to get another pet. But Lipsig stares fixedly at the missing Emily and then looks up at Ronni Fishkin through his black-rimmed glasses. "I like your pup," he says in the soft, timorous voice that has become his trademark. "We'll take the case."

The New York School of Dog Grooming, the alleged site of Emily's kidnapping, is hit with a $5-million lawsuit. For when Harry Lipsig takes a case, he means business. *Big* business. Despite an elfin appearance and the exaggerated good manners of a Renaissance courtier, Lipsig is perhaps the toughest, most successful personal-injury specialist in the country. A senior partner in the firm of Lipsig, Sullivan & Liapakis, he has coached, charmed, and cajoled three generations of civil juries into awarding more than half a billion dollars to his clients.

"Harry is a masterful, creative lawyer," says Melvin Belli, who practices personal-injury law on the West Coast. "If you haven't gone up against him in court, you might not think he's a tough adversary. But it's like the story of the tortoise and the hare. Harry starts off very slowly, then catches you off guard and gets to the finish line first."

It has been said—in the New York *Times*—that there are two types of de-

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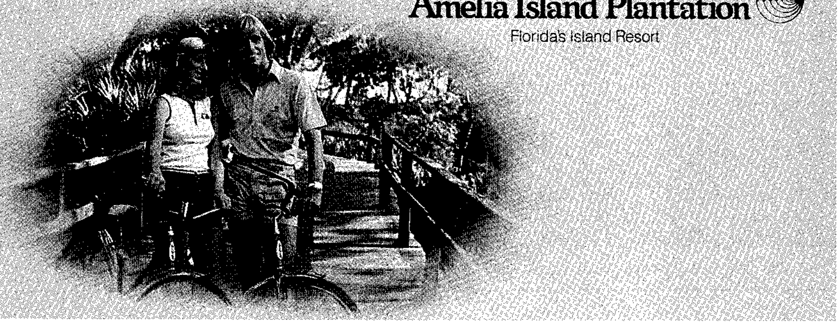

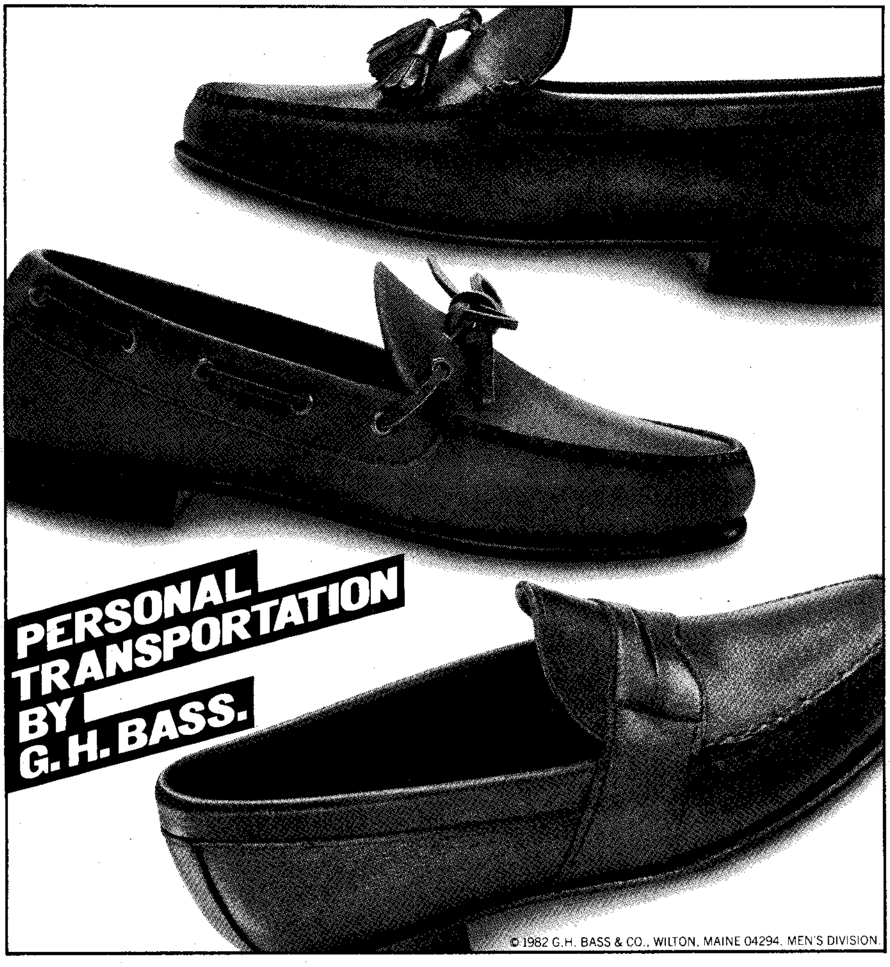
PERSONAL TRANSPORTATION BY G. H. BASS.

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fense lawyers: those who have lost to Harry Lipsig and those who have never faced him. He is good, and he's also shameless—so much so that some in his profession have come to regard him as a sort of legal P. T. Barnum. "Lipsig thrives on publicity," says a lawyer who has worked in the personal-injury field. "He'll do anything to get his name in the papers."

Suggest to Lipsig that Ronni Fishkin's lawsuit may be overblown and he will react as though you had just advocated reviving public hangings. "Who are *you* to say what will send someone hurtling over the edge into the abyss of mental anguish?" he asks disdainfully. "That delicate young blossom wound up in Bellevue—*in Bellevue!*—because of her great, deep feeling for that little animal."

Lipsig doesn't take cases simply for the money. He is involved in something far more grandiose: the ongoing process of building his own legal legend. Told that the ransom transaction for Emily will take place at the Plaza hotel the next evening, he talks the police into providing an escort. Then he persuades the New York *Post* to send a reporter and photographer. "Public relations has done wonders for me," he confides. "I ask my clients, 'How did you hear about me?' and they say, 'Everybody knows Harry Lipsig. He's a household word.' "

LIPSIG AND RONNI FISHKIN ARE heading to a police precinct in his plush Mark VI Lincoln Continental. The car is stuck in a hopeless traffic jam. "*Nothing* is hopeless," says the lawyer who once won $25,000 for a man who was *almost* hit by a cab. Turning to his executive secretary and occasional chauffeur, a 26-year-old brunette, Lipsig barks, "Move it, Blondie!" Blondie is clearly a pro. She turns the Rolling Stones up louder on the radio and then presses her high-heeled pump to the floor. "Get over to your left," Lipsig directs, urging her into the oncoming-traffic lane. "Go, Blondie, go!" he shouts as she speeds through one, two, three, four red lights, maneuvering the car like Gene Hackman in *The French Connection*. "It's okay," Lipsig reassures the passengers in the backseat. "We can do this because we're on official business."

"Christ, it's the lady with the dog," a cop mutters as Lipsig and Fishkin arrive at the precinct. A perfect example of how not to dress for a rendezvous with a kidnapper, she has on a fur coat, a Rolex watch, and huge diamond earrings. The police aren't impressed by her getup. Nor are they amused by the octogenarian in the cashmere coat. "No, you are not going along to protect her," they tell him. "We've already got enough trouble as it is." The police drive off with Fishkin, leaving Lipsig behind.

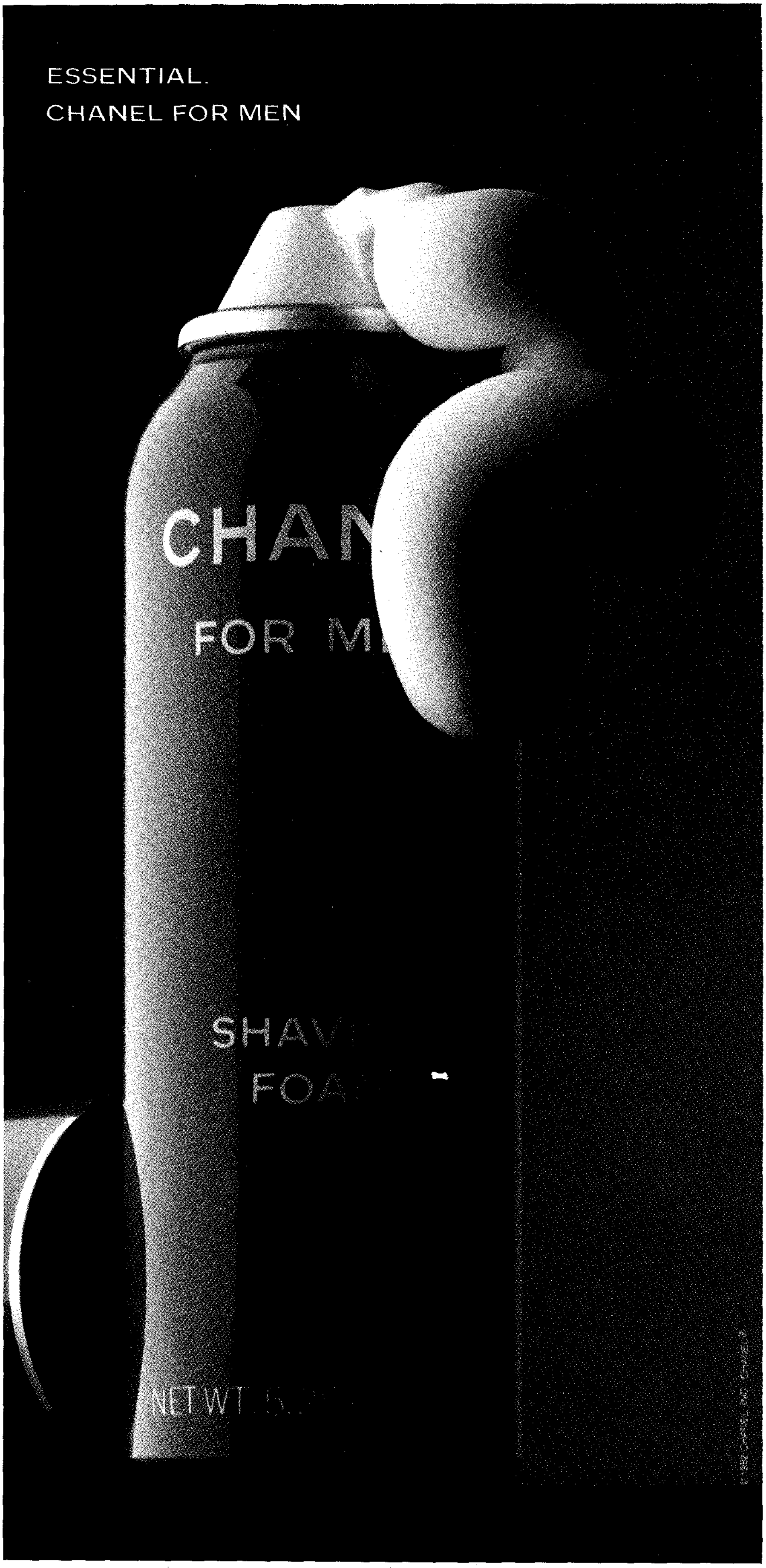
"No bullets or cops can stop Harry

Lipsig," he mutters as he leaves the station house, instructing Blondie to rev up the limo and head for the Plaza. Grabbing a table at the Palm Court from which he can watch the front doors, he orders a shrimp salad on rye and settles in to wait for the dognapper. Several sandwiches later, Lipsig admits the ransom transaction has been a bust. No one shows up with anything resembling a Maltese. "Ah, well, the evening is still young," he says, strolling over to the Oak Room. For the next several hours he works the crowd like a politician, handing out compliments and the butterscotch candies he always keeps in his coat pocket. Never one to waste time or energy, he has turned a failed rescue attempt into an exercise in self-salesmanship. "I feel positively exhilarated. I haven't had this much fun for at least a week."

"Fun" is hardly the word one usually associates with personal-injury law. Lipsig's office is Wall Street's answer to Lourdes. On any given day it is filled with people who have been battered, crushed, poisoned, punctured, incinerated, or stabbed. On crutches or in wheelchairs, they make the pilgrimage to 100 Church Street in search of a miracle. Although Lipsig can't bring the dead back to life or make crippled children walk, he *can* turn their injuries into dollars and cents. And the amount of money he wins for his afflicted clients is a sore spot not only with insurance companies but also with lawyers in less lucrative field who suggest that negligence specialists are pimps for pain.

Nothing makes Lipsig angrier than the subject of high awards. "People who criticize such verdicts are totally lacking in imagination," he says, getting out of his chair and pacing the room. "How often do we rise with indignation for a person imprisoned falsely for a few years. And yet," he continues, his voice gathering theatrical intensity, "that person is able to walk. But what about the man who is confined to the worst prison of them all? The prison of the body? What about the poor soul who is all but burned alive, screaming with agony in the furnace he calls his flesh and blood? Can you possibly say that man is being overpaid?" Lipsig turns away, lowering his voice to a whisper. "Enduring that kind of pain and suffering is a window into hell. Maybe that's why I feel I'm on the side of the angels."

OBVIOUSLY, BEING ON THE side of the angels rates certain earthly rewards. Lipsig will handle a case only when his client has a reasonable chance of obtaining at least a $100,000 settlement or verdict. Operating solely on contingency fees, Lipsig takes, in cash, one-third of each settlement if he wins, nothing if he loses. But he rarely

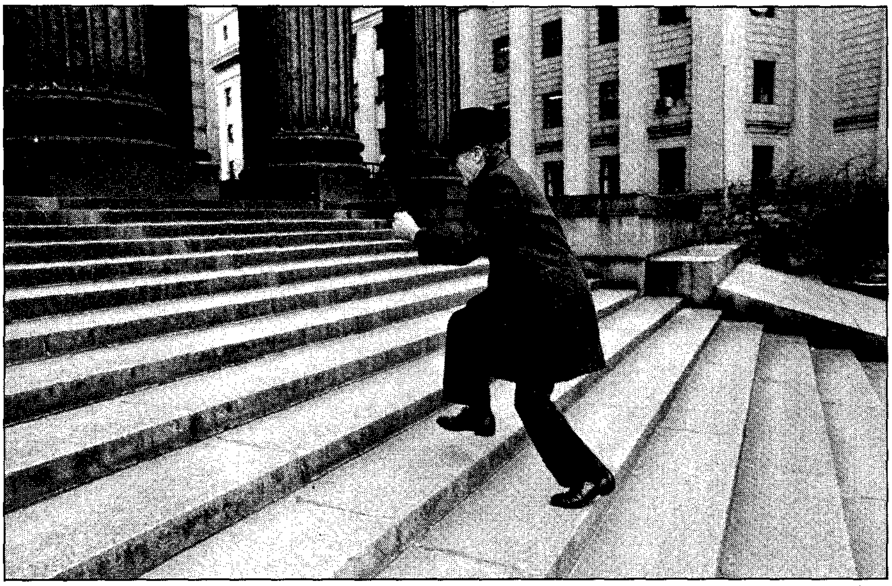


MACY'S/BAMBERGER'S

"...On crutches and in wheelchairs, potential clients make the pilgrimage to Lipsig's office, Wall Street's answer to Lourdes..."

loses. In fact, he has lost only four trials in 25 years. And in the past twelve months his firm has won a dozen awards, each in excess of $1 million, including $8-million for a 62-year-old man who had lost a leg in a car accident.

Lipsig's favorite cases are those that defy legal logic. "Our office is the port of call for the odd or unusual," he says. "The war cry is: 'If no one else knows what to do, Harry Lipsig will find a way.' " The lawyer once filed suit for a man killed by a "hit-and-run" shark while vacationing at an Acapulco resort. "People thought I was mad. They said, 'Who are you going to sue? The shark?' But I won by claiming that the hotel was responsible for garbage that lured the deadly creature." He also sued a steamer company on behalf of a seaman who had contracted malaria after being bitten by a mosquito off the coast of Africa. "I got $50,000, and that was over 30 years ago. Can you imagine what that mosquito bite would have cost today?"



Leading man: *His courtroom style combines meticulous research and high theatrics.*

Probably at least six figures. Fifteen years ago, for example, Lipsig won a "mere" $740,000 for the family of a heart-attack victim who had looked out his window as an automobile rolled onto his lawn and who subsequently "died from fright." His firm collected $750,000 for the family of a man who, while intoxicated, dived into the pool at his Bronx swim club and banged his head on the bottom. Explains Lipsig, "A lifeguard must come to the aid of a man who is under the weather as well as to a man who is under the water."

Lipsig does have clients who aren't involved with sharks, mosquitoes, or killer automobiles. In a pivotal malprac-

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tice case, he collected damages for a woman who had found that a surgical clamp had been left inside her during an operation. Unfortunately, she made her discovery after the malpractice statute of limitations had run out. Nevertheless, Lipsig carried the case through two negative rulings to a favorable decision in the Court of Appeals. This led to a new statute that now "holds the clock" on malpractice cases.

The lawyer has an equally impressive record in those situations where children have been hit by automobiles. "Anyone who loses a child-knockdown case is guilty of malpractice," says Lipsig. (Lipsig has never lost a case involving injury to a child.) By claiming that adults, not children, are expected to be careful, he won damages for a child who had recklessly run out from between parked cars into the *rear* wheels of a moving vehicle. "My defense has become the blueprint for winning infant-victim cases," he says.

Lipsig talks about his lawsuits the way some people discuss their grandchildren. Even the most minute details are recounted with loving care. In order to prick his memory, he has given his favorite cases nicknames such as "Gratitude," "Who Dun It," and "Born to Die." "Did you hear about 'Duck/Whistle'?" he asks. "Well, I represented an Italian couple who were killed by a railroad train. The case centered on whether or not the engineer blew his whistle 1,500 yards from the railroad crossing, as he was required to do. The engineer testified that he had, so it was up to me to prove him wrong. We looked everywhere for witnesses, but it was extremely difficult. How many people remember *not* hearing a sound? Finally, we located a hunter who waited every day for the train whistle to scare the ducks so he could shoot them in mid-flight. He told the court, 'Even the ducks didn't hear the whistle.' We won."

Never one to back away from a fight, Lipsig took on the New York City Police Department in 1959 on behalf of the family of Arnold Schuster, who was murdered after helping the police identify Willie Sutton. Charging that the department was irresponsible in not protecting Schuster, he won a substantial jury award. Lipsig followed that up by attempting to stop George Lincoln Rockwell Jr., the former leader of the National Socialist Party of America, from speaking in Union Square. The newspapers carried the full account, along with photographs of Lipsig as he screamed "You dirty dog!" in Rockwell's face. "I'm not particularly proud of my conduct," he admits.

He is proud, however, of his involvement with Moise Tshombe, the ex-premier of the Belgian Congo (now Zaire). Lipsig spent two years trying to get political asylum for Tshombe, who was mysteriously hijacked to Algiers in the mid-sixties and detained in prison. "Frankly, I didn't know a blasted thing about Tshombe, but a colleague of mine told me he was in trouble, and that's all I needed. It was an incredible adventure. If life can't be lived at full speed, why bother?"

WHILE SOME LAWYERS ARE critical of Lipsig's outsize ego, no one denies his remarkable talent as a courtroom tactician. "It's a pleasure to be on trial with him," says attorney John Logue, who hasn't won a case against him in 25 years. "He is always completely prepared, and his summations are among the most brilliant I've ever heard. The man is not a lawyer; he's a master."

According to longtime observers, Lipsig's courtroom style has not varied much over the years. It's a winning combination of meticulous research, high theatrics, and the ability to charm even the most hostile jurors. "Someone once told me I was the Barrymore of the courtroom," Lipsig says, "and I took it as the highest compliment. I operate in a world very much like Hollywood. As a trial lawyer, I try to be the leading man in my case."

Like a leading man, Lipsig undergoes a complete personality change the minute he walks up the courthouse steps. He transforms himself from an immodest multi-millionaire into a self-effacing Everyman. To underscore the image, he is known to have gone to court in an old suit with sleeves that were too long and to always sit alone before the jury. One of his trademarks is a fresh white handkerchief, which he pulls out of his pocket at crucial points in the trial. "I call it Cyrano's plume," says Norman Landau, a lawyer who worked with Lipsig in the fifties. "It's his symbol of purity and innocence."

Addressing the jury in a low, barely perceptible whisper, Lipsig usually provokes the judge into bellowing, "Speak up, Mr. Lipsig!" When that happens, the lawyer looks over at the jury like a small, wounded animal. Immediately, he has won their sympathy. "American jurors love the underdog," he chuckles.

Lipsig also gets high marks from the jury by always addressing each member by name. He is able to do this after one glance at the seating chart. "I called Lipsig several years ago because I thought he'd make an interesting subject for a book," says Bernard Shir-Cliff, vice-president and editor-in-chief at Warner Books. "He got on the phone with me and immediately quoted my jury number and address. It was absolutely amazing since I hadn't served for twelve years."

While some personal-injury lawyers litter the courtroom with amputated

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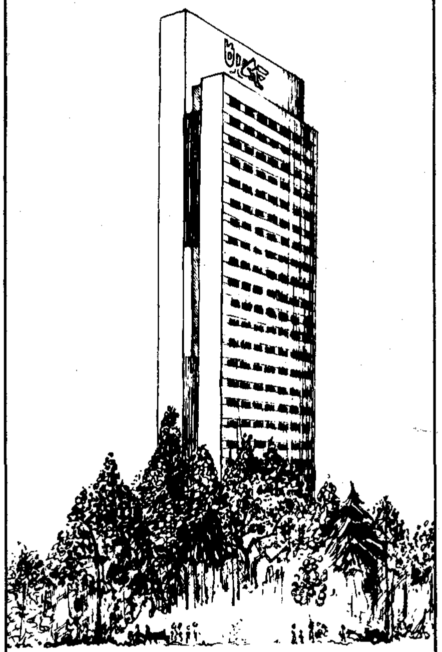

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hands and prosthetic limbs, Lipsig rarely indulges in such shock tactics. "Harry is able to create an accurate, colorful picture for the jury on his own," says Scott Mollen, a former partner, who currently represents American Invsco, the company run by the family of Evangeline Gouletas-Carey. "He does with words what a photographer does with a camera." Adds Judge Thomas Hughes, "Harry is extremely dramatic. I looked over to the jury during one of his summations, and I couldn't believe my eyes. Several of them were actually crying."

Lipsig's success isn't due entirely to theatrics, however. He spends hundreds of hours doing what he calls "Ellery Queen detective work." "I remember we were preparing a case together," says Norman Landau, "and I asked him if I should check the records in New York State. 'New York State?' he sneered. 'You check *the world!*' "

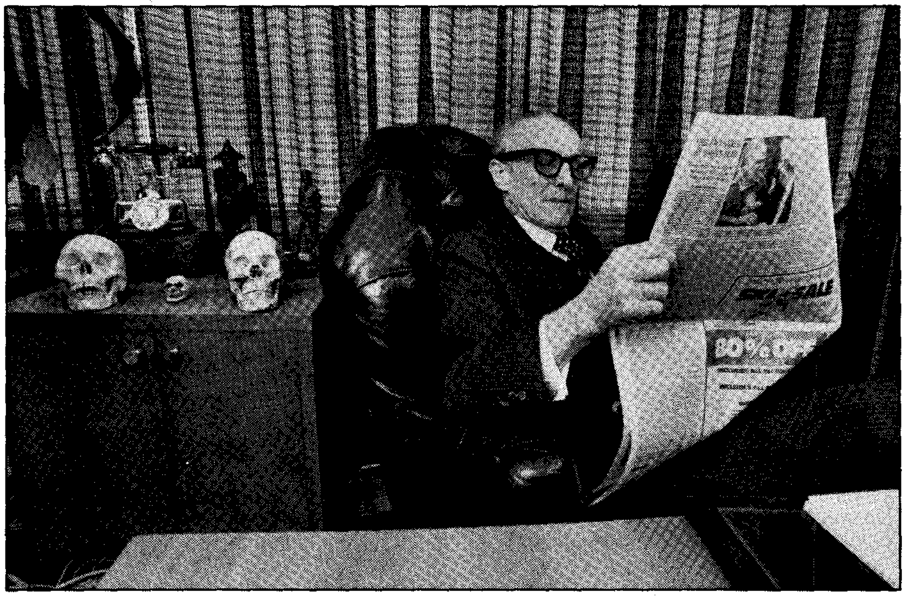
As part of his standard research, Lipsig keeps a "blood bank" on the doctor of each defendant. Collecting their medical testimonies over the years, he has hunted for contradictions to be used against them. "That's how I got my first six-figure verdict," he says. "I dug up the testimony of a cancer specialist in which he said two different things about the ability of trauma to cause cancer. After my cross-examination he looked down at me and said, 'Some lawyers should be crucified.' I've never forgotten that."

LIPSIG IS SITTING BY THE TELEphone in his office. "How much did we get?" he asks each time he lifts the receiver. "Whooo! Whooo! One of my boys got $2 million. A truck crashed into the rear of a transit bus, hitting the vehicle with such force that the truck exploded, killing our client. We got $1.5-million from the jury for two or three seconds of *speculative* pain and suffering. My office held the previous world record—$50,000 for three minutes."

Dwarfed by the huge leather chair in which he sits, behind an even bigger mahogany desk, Lipsig's five-foot-three-inch frame is almost lost in the landscape. The office is like a Great White Hunter's rumpus room, with dangling skeletons (floor and desk models), a samurai sword, a shark's fin, octopus sculptures, and an exotic six-foot statue of a Burmese woman. On the bathroom door hangs the seven-foot ivory tusk of a narwhal. "I don't want anyone to forget me," he says.

It's doubtful anyone ever will. Lipsig runs, takes karate and singing lessons, and sometimes carries a gun. He has been married to the same woman for 58 years, and, although she has had a little trouble adjusting to his fourteen-hours-a-day, seven-days-a-week schedule, she still thinks he's "incredible." While he fancies himself a kind of urban cowboy

"...'Nothing is hopeless,' says the lawyer who once filed suit for a man killed by a 'hit-and-run' shark at an Acapulco resort..."



Headline grabber: *Lipsig is mentioned in the papers more than most movie stars.*

in the wild West of Manhattan, fighting for the rights of the afflicted, his staff of 40 lawyers treat him more like a brigadier general. Standing stiff and arrow-straight like troops being inspected, they always address him as "Sir." He has nicknames for many of them. There's "Handsome Buckaroo," "Macho Man," and "Irish Poet." "I have a fetish for attractiveness," he says. "We have the best-looking trial lawyers in the country."

Lipsig also has a fetish for certain sounds, and changes his secretaries' names if he doesn't find them phonetically appealing. Consequently, Mary Lou Castillo, Joanne Puglisi, and Kathi Donnellan have become Blondie, Joanne Gleam, and Kathi Cute. If Lipsig has a sensitive ear for names, he has an equally developed sense of speech. He often holds forth in rhymed verse and frequently uses it to file motions. In his current $3.8-million suit against Alberto-Culver, he claims that VO 5 hair spray made a Brooklyn client go totally bald. "Plaintiff combed his hair and sprayed their stuff. / He did it right, sprayed just enough. / Now if he tries to groom his hair, / He shades his eyes to dim the glare, / For VO 5 turned out, you see, / To cause split 'tween hair and he."

LIPSIG WAS BORN IN BROOKLYN in 1902 to a wholesale cigar dealer and today is the only surviving son. As one of the few Jews in a predominantly Irish community, he was the constant butt of anti-Semitic jokes. "One Irish bully used to chase me home every day after school," he says. "I endured his

IL PROGRESSO, NEW YORK CITY'S OLDEST ITALIAN NEWSPAPER DISCOVERS S.P.Q.R.

Bravo S.P.Q.R.! Little Italy Restaurant with New Style January 19, 1982

By GUIDO ALIMENTARI
Il Progresso Restaurant Reviewer

No matter how you spell it, S.P.Q.R. is superb.

S.P.Q.R. is a restaurant that combines its quaint Little Italy location with a fresh, new style.

The dining in this spacious, attractively renovated warehouse is comfortable, with generously-spaced tables, attentive waiters and smart decor.

A large, stately, multi-columned room with rich woods, it is almost opulent by today's standards.

Piranesi engravings and a life-sized mural enhance the ambience.

You sit in comfort in richly upholstered chairs, surrounded by many large plants which help fill the room.

The location and the decor are matched by the excellent food.

When we drove up to the front of S.P.Q.R.– Senatus Populus Que Romanus – an attendent took our car.

We stood in front of 75 feet of frosted, etched glass and rich mahogany panels from an old hotel in Atlantic City.

After entering the marble-floored foyer, our reservations were quickly acknowledged.

Our table was in the center of a very large, spacious dining room, seating about 270, with a white ceiling and pillars and floor-to-ceiling windows looking out on lots of greenery and walls of light paneling.

About 150 feet deep, the restaurant has a three step balcony in the rear with two small adjoining dining rooms and a huge mural of the Corso family – the owners, in a village setting.

But as they say you can't eat atmosphere. A restaurant must have good food and excellent service.

I can honestly say that at S.P.Q.R., it was a delightful experience.

The service was impeccable.

The menu offers a variety so wide it would be difficult to find another restaurant with such an assortment.

There are almost 20 pasta dishes and they are served as large entrees or half-portions ranging in price from $8.00 to $12.00.

There are a dozen selections under chicken, a dozen more under fish, and so on.

Under veal, twelve more, and several for lobster and grilled meats.

Most of the entrees are in the $9.00 to $14.00 range.

Order the Pollo ai Carciofi, breast of chicken with artichoke hearts, mushrooms in a pignoli nut sauce, the various other chicken entrees or the Pollo alla Zingara.

Try the Filetto di Sogliola alla Veronelli, filet of sole dipped in egg sauteed with shrimps and white asparagus with white wine, butter, and lemon.

Heavenly!

If your preference is veal, an interesting selection could be Scaloppine alla Giovanni, veal sauteed with peppers, eggplant and mushroons in a tomato sauce.

The wine list is also extensive with prices ranging from $10.00 to $300.00 per bottle.

After the meal, ask to see the dessert menu. It is irrisistible.

We lingered over the fine meal cooked to order. The waiters served the food and left you alone to enjoy it.

We were later joined by Luba Corso, the wife of sole owner Lou Corso, who has hosted here such familiar names as Sophia Loren, Eva Gabor, John Huston, Frank Sinatra, Jr., Walter Mondale, Anna Moffo, and many more.

She invited us to the upstairs nightclub which features top entertainers and dancing.

The club is softly lit with comfortable chairs and great shows. It has a beautiful piano bar and a cocktail lounge with an attractive imported Italian marble bar.

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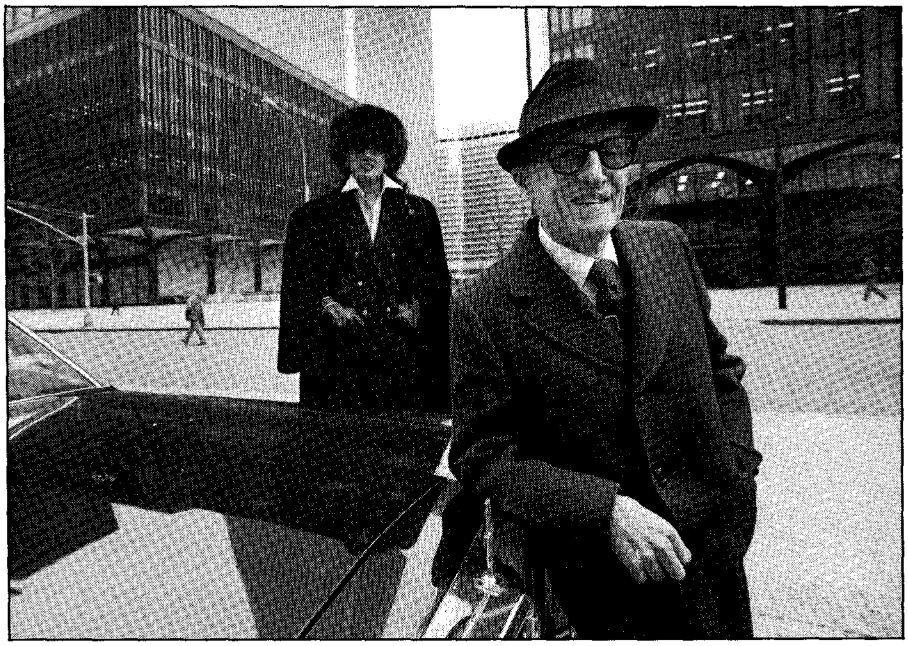
"...Today, there's talk about a Lipsig book and even a television series. Agents at William Morris are said to be *very excited*..."



'Star quality': *With Blondie, his secretary and occasional chauffeur.*

name-calling and threats until I turned on him with my fists. That ended it." Always eager to prove his worth, he remembers his childhood as a series of physical challenges: He stood in the path of trolley cars, chased runaway brewery horses, and stuck baseball bats under the wheels of moving automobiles, watching splinters fly past his eyes. It was a good introduction to the personal-injury field.

As a night student at Brooklyn Law School, he earned his tuition by working as a law clerk and bank teller. "At the bank I was considered rather a Milquetoast, and one of the tellers, an amateur boxer, always used to start trouble with me. One day I suggested we settle our differences by going down into the basement of the bank. He cut me up beautifully, but the boxer, who was later convicted of murder, looked even worse. After that, I had respect."

But Lipsig continued to fight for recognition. While his classmates got jobs in Brooklyn law firms after graduation, he rented a cubbyhole of a room in a Manhattan office. "I knew I couldn't work for anybody," he says. He visited every lawyer he knew and asked for the cases they couldn't handle. "I turned to negligence law because the tragedy-ridden always had my sympathy," he says. "I couldn't bring back their health, but at least I could get them some money for their pain and suffering." He established his reputation by winning his first twenty suits.

Unlike other areas of law, where attorneys can entertain potential clients at the Four Seasons or Lutèce, a personal-injury lawyer rarely meets his clientele until *after* the injury occurs. Consequently, a lawyer's name must pop into the victim's mind like a brand of dishwashing liquid. Lipsig solved this dilemma by getting as much press attention as possible. Whenever there was a freak accident or case involving "colorful" clients, he jumped right in. The yellowed newspaper clippings in his thick scrapbooks read like the headlines of the *National Enquirer:* $3 MILLION SOUGHT FOR BOY MADE SICK BY TURTLE ... $2 MILLION SUIT CHARGES 5 HASIDIM IN KIDNAP TO GAIN DIVORCE ... SUIT CHARGES DOCTOR CAUSED BOY TO BECOME MATURE MALE. He handled John Jacob Astor III's will contest and sued on behalf of Yul Brynner, who became ill after eating spareribs at Trader Vic's. The actor won the largest trichinosis settlement in history.

Over the past 40 years Lipsig has probably gotten more steady publicity than most movie stars. A week doesn't go by in which his name isn't mentioned in the *Post* or the *Daily News*. One of his most recent publicity coups was examining David "Son of Sam" Berkowitz in Attica State Prison as part of a suit filed by Robert Violante, who was blinded by a bullet. "I've gotten Berkowitz to admit that he was a member of a cult," he says, "and at every crime he committed, two, three, or four cult members were present. They committed many crimes that Berkowitz pleaded guilty to." If the print coverage isn't enough, Lipsig is also a frequent guest on *Midday* and *The Joe Franklin Show* and conducts a weekly radio show on WOR.

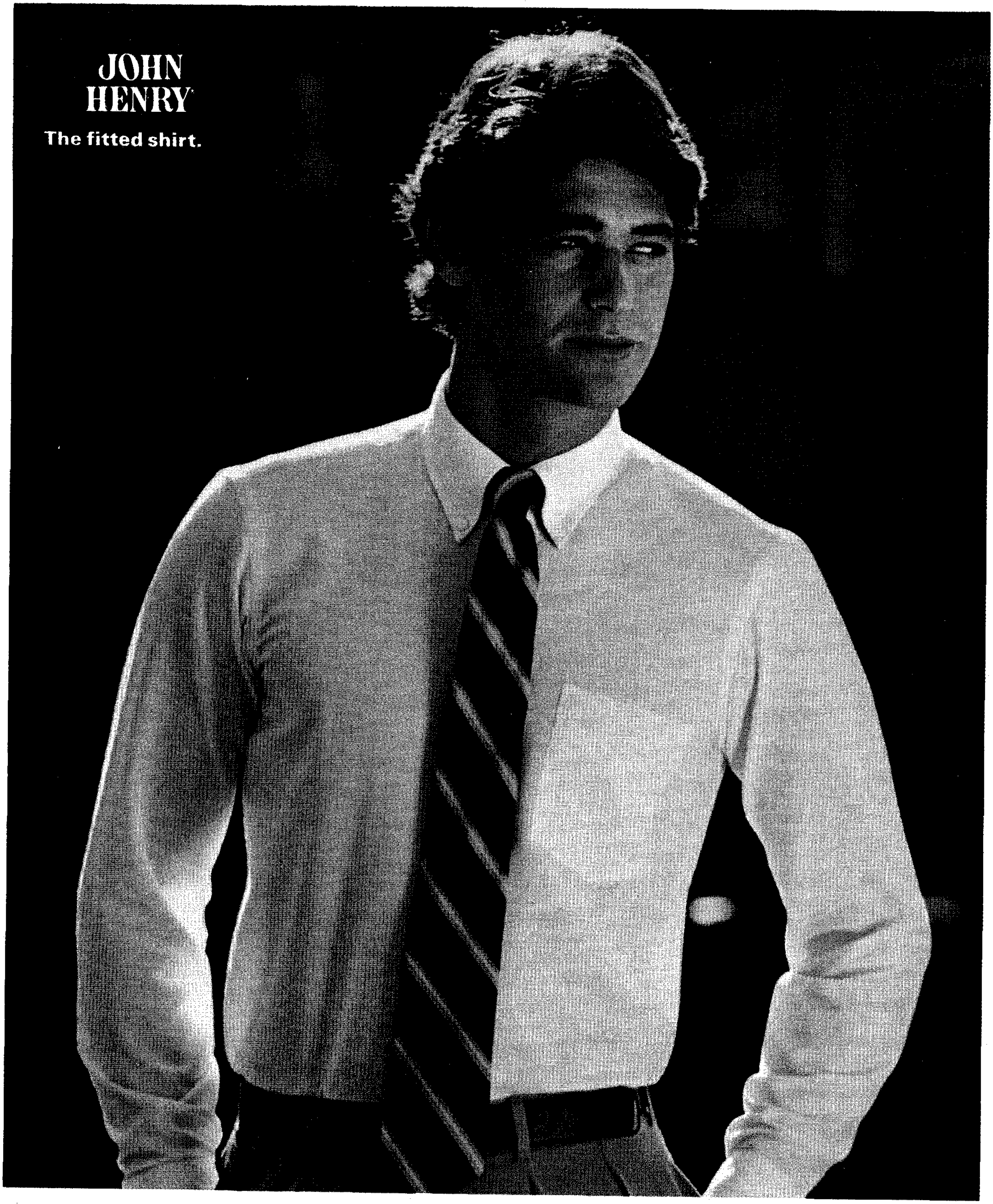
LIPSIG IS EATING JELLY BEANS in his office. He has just interviewed an eight-year-old boy whose leg was severely injured in a car accident. Now he is waiting for the crew of *That's Incredible!* to arrive. It's Lipsig's biggest gig yet. The lawyer is scheduled to narrate a segment on client Daysi Fernandez, who won $2.8 million in the lottery. Thanks to Lipsig, she beat back a claim by a man who said he had picked her winning number for her and had prayed to St. Elegga for its success.

The producer and his assistant arrive 45 minutes late. "Sorry," he says, "but we just blew in from a swap meet." Lipsig offers him a candy, but he wants to get right down to business. "First we're going to show Daysi in her old neighborhood," he says. "It's somewhere in Spanish Harlem, I think. Then we're going to film her in Scarsdale, wearing a mink coat. Oh, she doesn't have a mink coat?" he says, turning to his assistant. "Okay, then we'll borrow one.

"Now, Mr. Lipsig, you're going to do the voice-over," he continues. "Talk about how it's a real Cinderella story. Standard stuff. Now, I realize that as a lawyer you probably don't have much experience with the media, so don't get nervous. I'll tell you what to do."

At 80, Lipsig may be achieving the kind of celebrity status he's always wanted. There's talk about a Lipsig book and a network series. Agents at William Morris are *very excited*. "They almost got Barbara Walters interested in the Berkowitz story," says attorney Max Lerner, who looks out for Lipsig's show-business interests. "In my opinion, he should be the subject of a feature film, a TV show, and a Broadway musical. The man has real star quality."

At the moment, however, the usually kinetic lawyer is relatively subdued. "I had a heart attack in my forties," he explains. "My doctor told me to give up the practice and move to Florida or I'd be dead in two years. Well, I didn't. And you know what? *He* was dead in five years." Four years ago Lipsig had a serious operation. "It looked as though I was at death's door. In fact, another lawyer—my heir apparent—tried to have me declared incompetent so he could take over the business. But right from my hospital bed I signed the lease on my office for another fifteen years. It was the ultimate gamble, but I had to take it. You see, I've never been satisfied with my status in life. I'm not satisfied now. I won't be truly happy until the day I walk into the courtroom and the jury stands up and applauds." ■

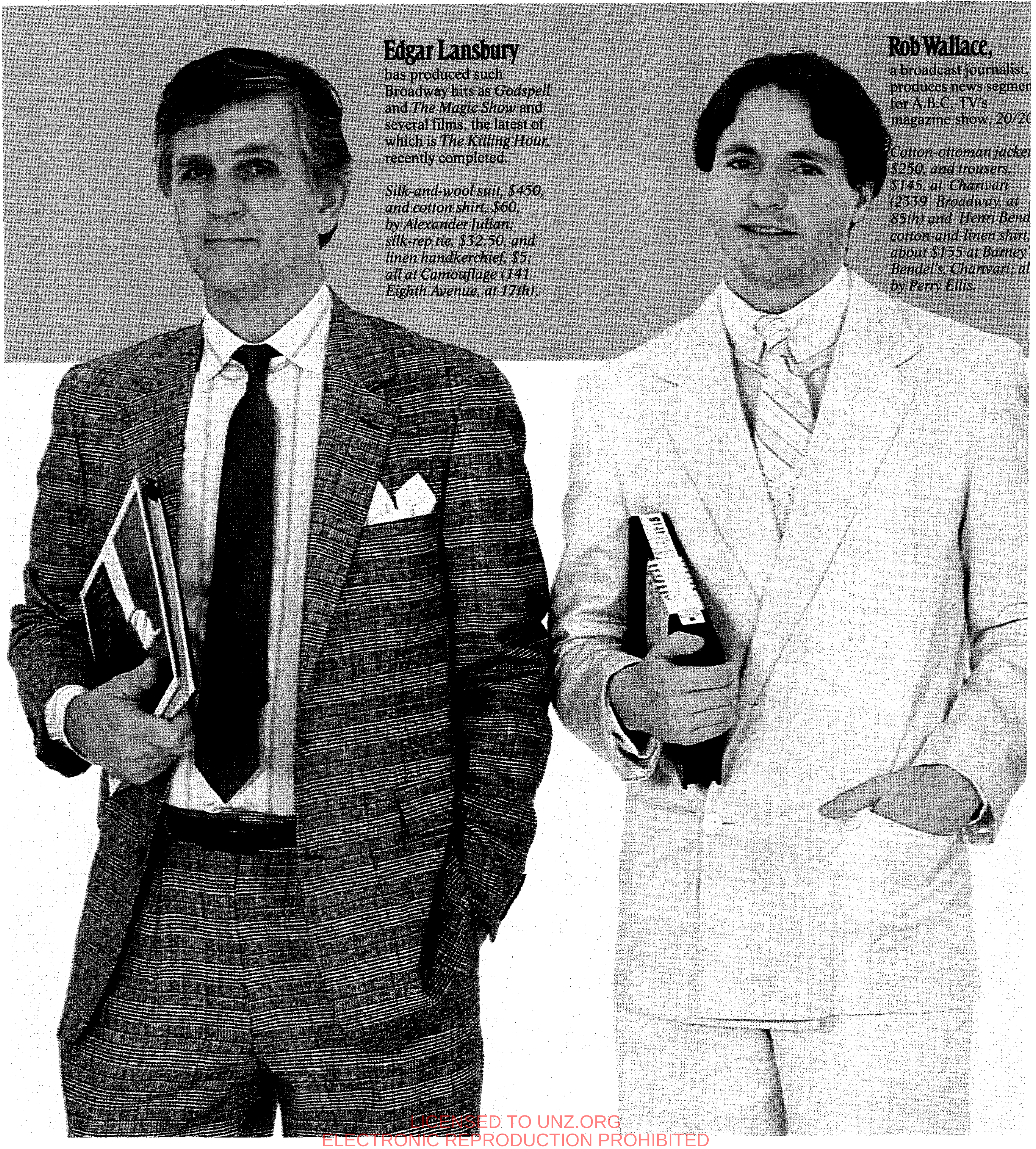

JOHN
HENRY
The fitted shirt.

Oxford for the narrow minded.

Who said the classic oxford button-down shirt couldn't be trim and fitted? The Amherst Oxford, by John Henry, of course. $23.50.

Saks Fifth Avenue

Winning Looks



Edgar Lansbury has produced such Broadway hits as *Godspell* and *The Magic Show* and several films, the latest of which is *The Killing Hour,* recently completed.

Silk-and-wool suit, $450, and cotton shirt, $60, by Alexander Julian; silk-rep tie, $32.50, and linen handkerchief, $5; all at Camouflage (141 Eighth Avenue, at 17th).

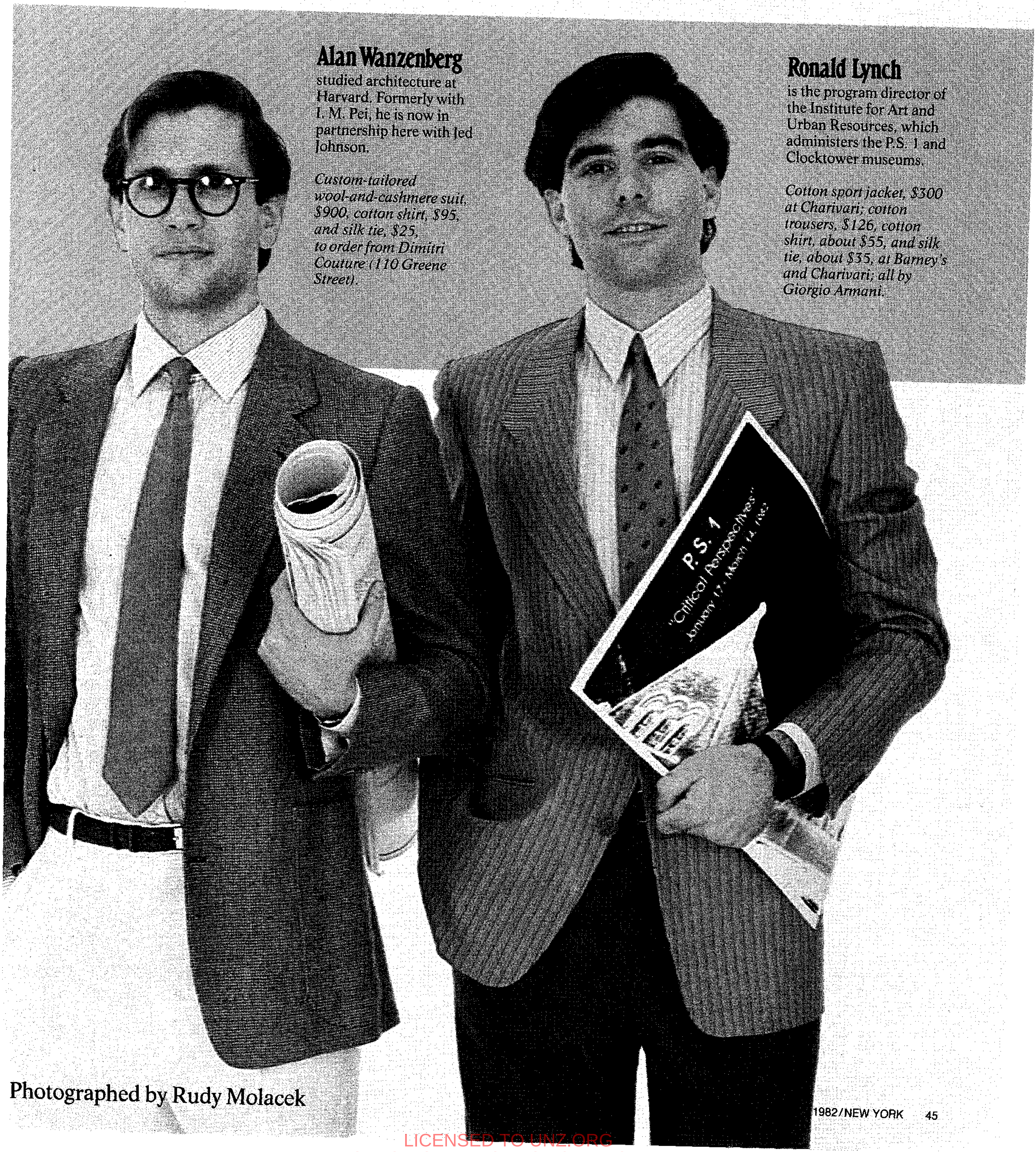
Rob Wallace,
a broadcast journalist,
produces news segmen
for A.B.C.-TV's
magazine show, *20/2*

Cotton-ottoman jacke
$250, and trousers,
$145, at Charivari
(2339 Broadway, at
85th) and Henri Bend
cotton-and-linen shirt,
about $155 at Barney'
Bendel's, Charivari; al
by Perry Ellis.

By Henry Post

If you are successful, look it. Clothes don't make the man, but they do play an important role in a man's career. Each of these four men has achieved recognition in a different field, and each has a style that works for him—a style that projects an image of self-confidence.

In the office, all favor a variety of now classic silhouettes. Relaxed weekends call for light cotton sweaters, active sports for practical clothing, evenings for summer suedes and lightweight jackets. And no matter what the time or place, the style says success.



Alan Wanzenberg studied architecture at Harvard. Formerly with I. M. Pei, he is now in partnership here with Jed Johnson.

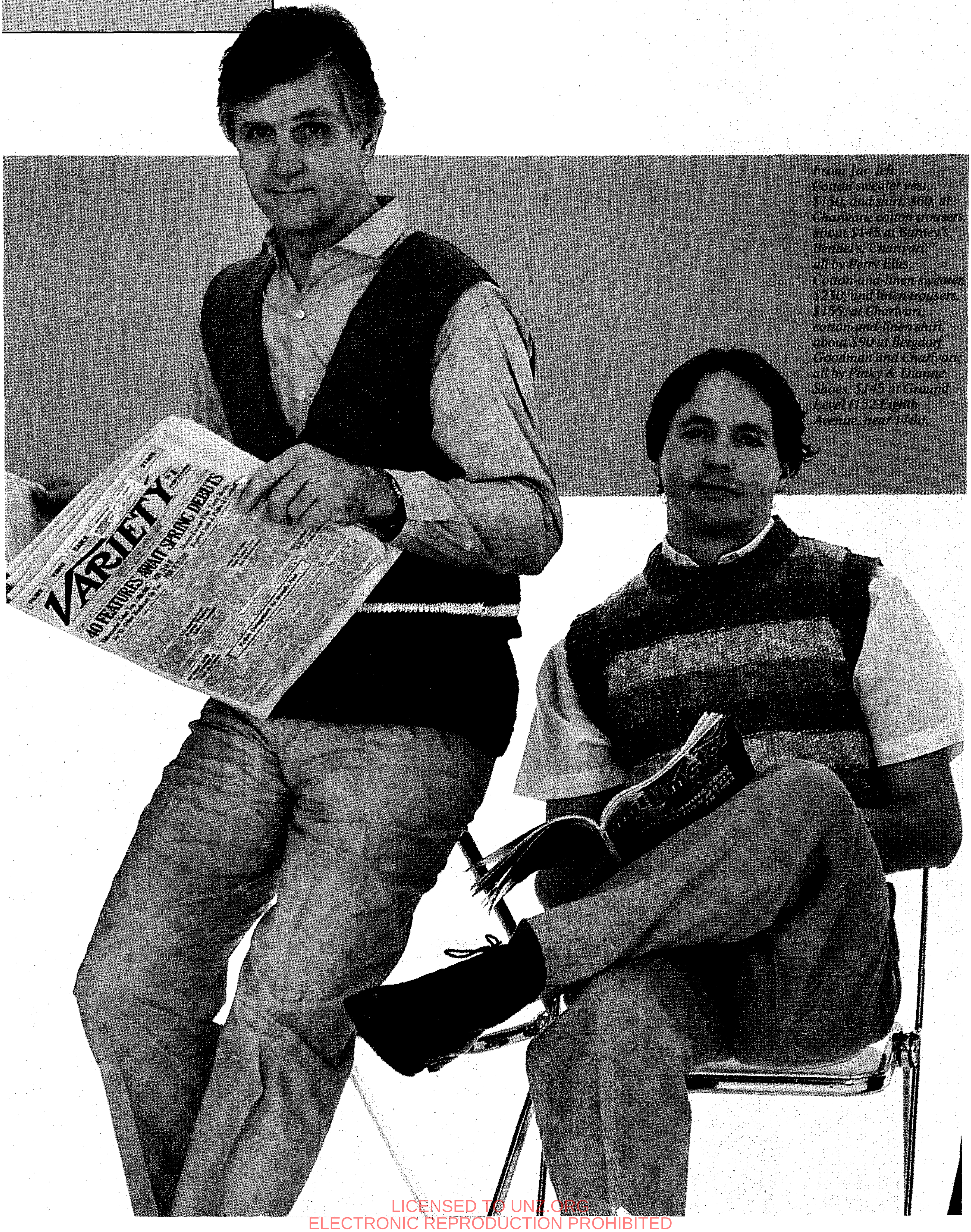
Custom-tailored wool-and-cashmere suit, $900, cotton shirt, $95, and silk tie, $25, to order from Dimitri Couture (110 Greene Street).

Ronald Lynch is the program director of the Institute for Art and Urban Resources, which administers the P.S. 1 and Clocktower museums.

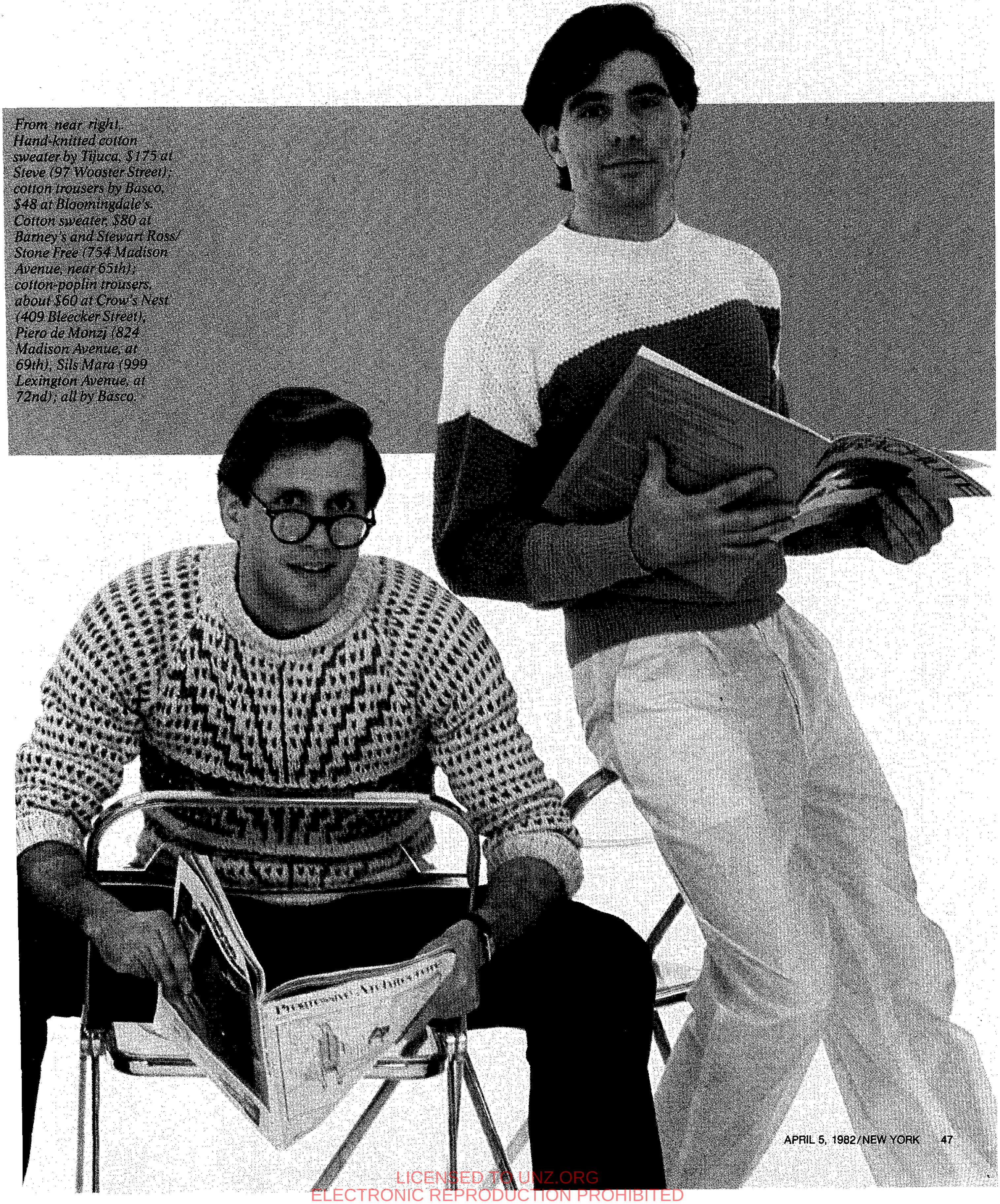
Cotton sport jacket, $300 at Charivari; cotton trousers, $126, cotton shirt, about $55, and silk tie, about $35, at Barney's and Charivari; all by Giorgio Armani.

Photographed by Rudy Molacek

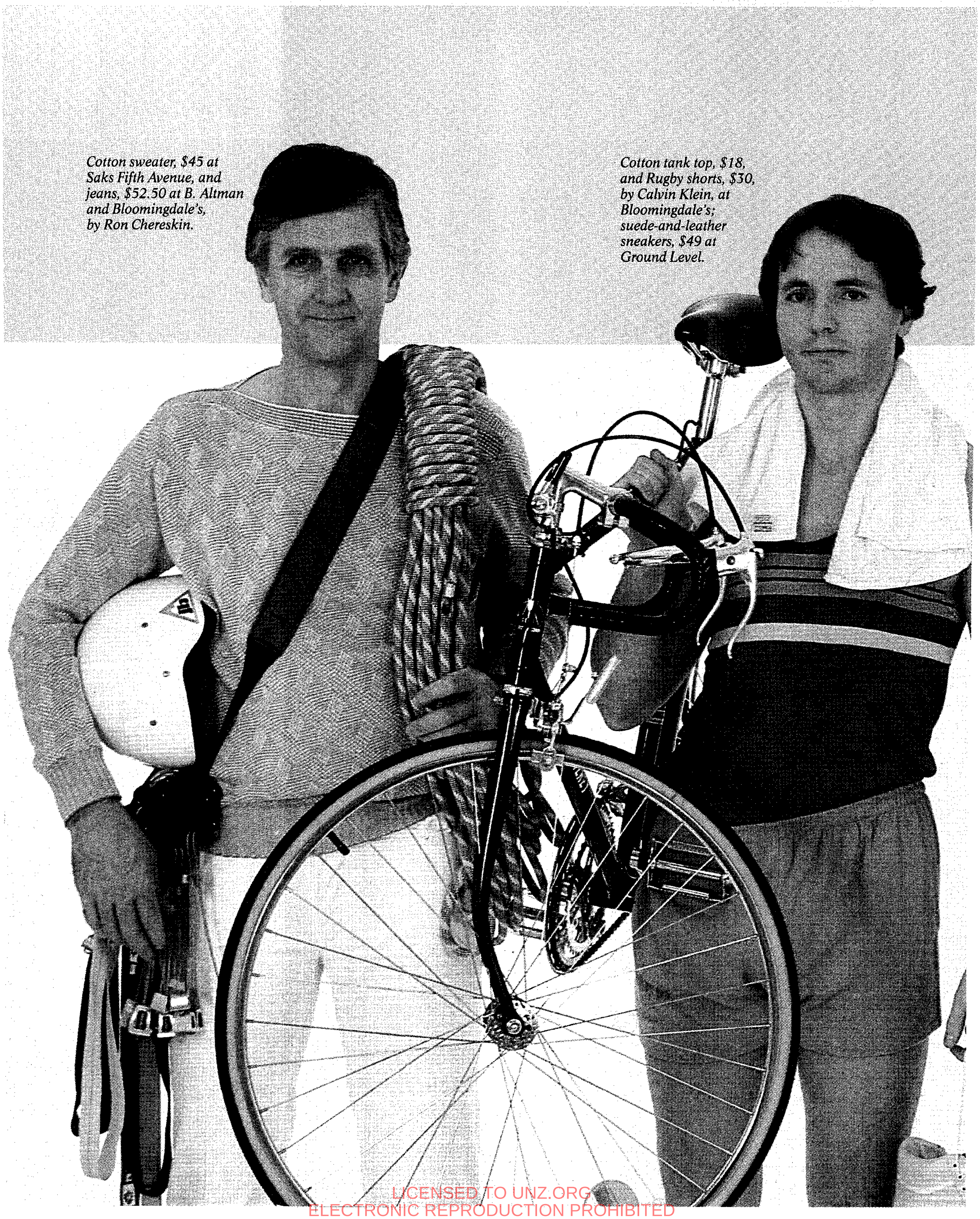
Country Weekends


VARIETY
40 FEATURES AWAIT SPRING DEBUTS

From far left: Cotton sweater vest, $150, and shirt, $60, at Charivari; cotton trousers, about $145 at Barney's, Bendel's, Charivari; all by Perry Ellis. Cotton-and-linen sweater, $230, and linen trousers, $155, at Charivari; cotton-and-linen shirt, about $90 at Bergdorf Goodman and Charivari; all by Pinky & Dianne. Shoes, $145 at Ground Level (152 Eighth Avenue, near 17th).

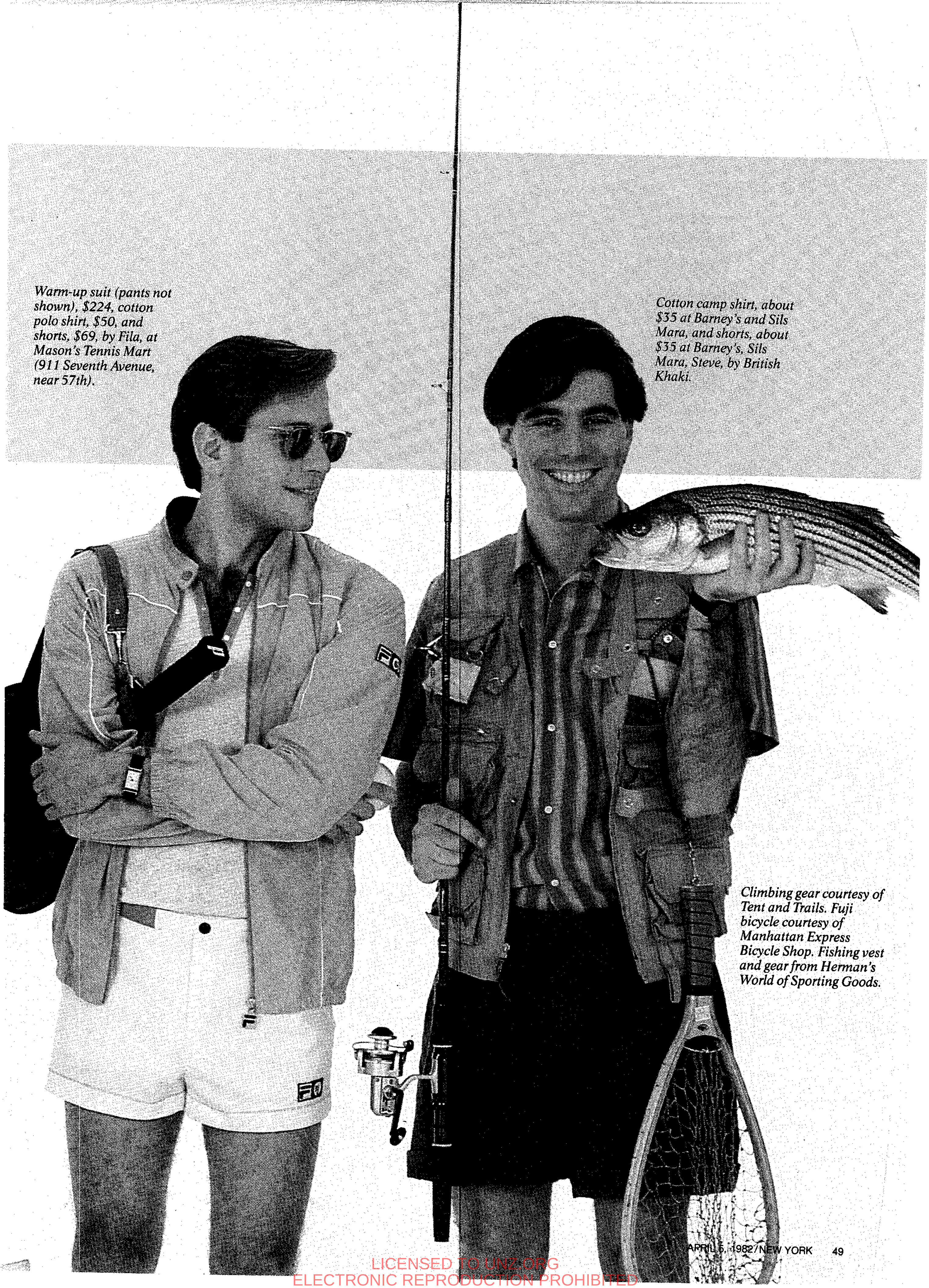


From near right, Hand-knitted cotton sweater by Tijuca, $175 at Steve (97 Wooster Street); cotton trousers by Basco, $48 at Bloomingdale's. Cotton sweater, $80 at Barney's and Stewart Ross/ Stone Free (754 Madison Avenue, near 65th); cotton-poplin trousers, about $60 at Crow's Nest (409 Bleecker Street), Piero de Monzi (824 Madison Avenue, at 69th), Sils Mara (999 Lexington Avenue, at 72nd); all by Basco.



Cotton sweater, $45 at Saks Fifth Avenue, and jeans, $52.50 at B. Altman and Bloomingdale's, by Ron Chereskin.

Cotton tank top, $18, and Rugby shorts, $30, by Calvin Klein, at Bloomingdale's; suede-and-leather sneakers, $49 at Ground Level.

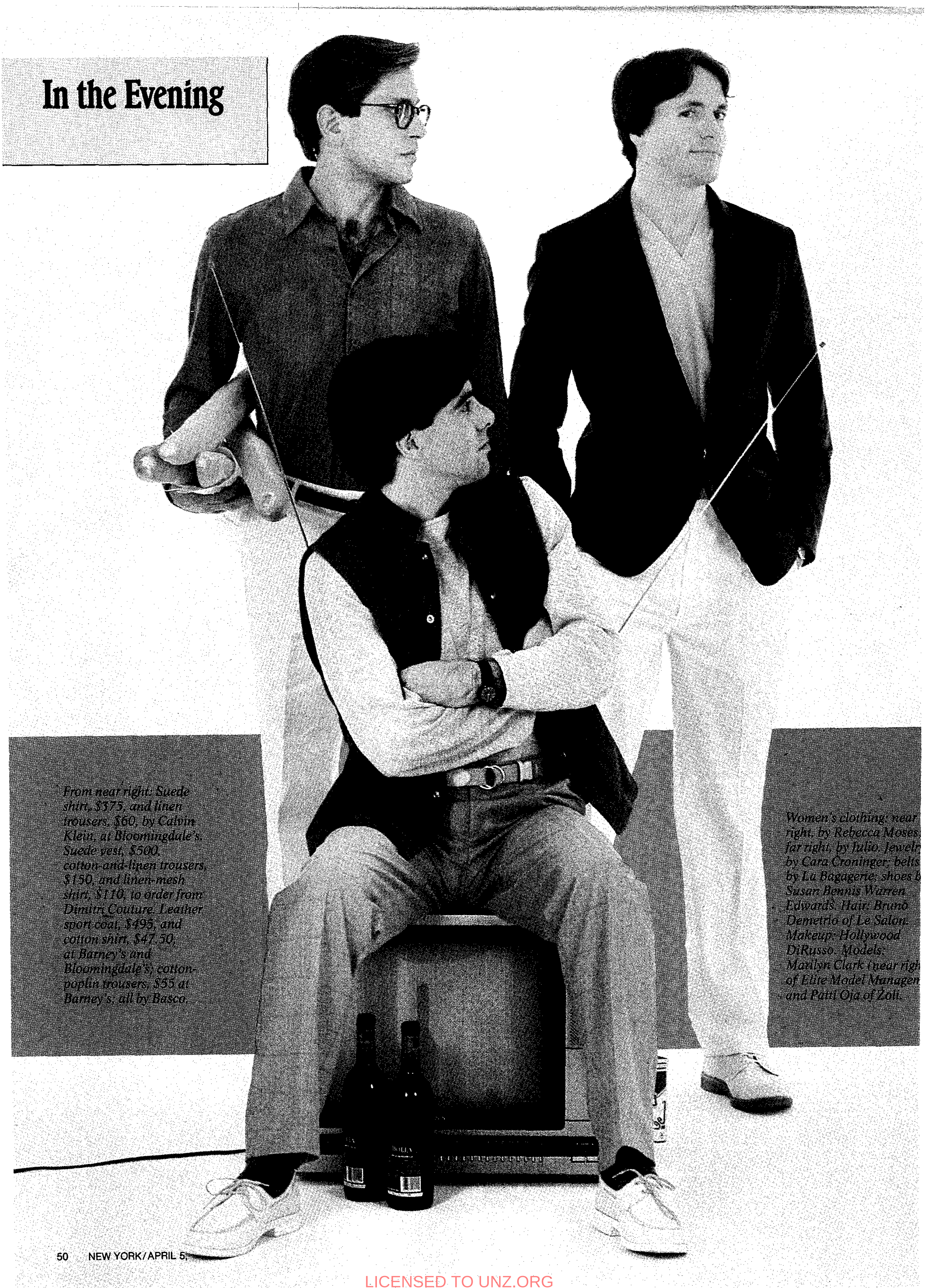


Warm-up suit (pants not shown), $224, cotton polo shirt, $50, and shorts, $69, by Fila, at Mason's Tennis Mart (911 Seventh Avenue, near 57th).

Cotton camp shirt, about $35 at Barney's and Sils Mara, and shorts, about $35 at Barney's, Sils Mara, Steve, by British Khaki.

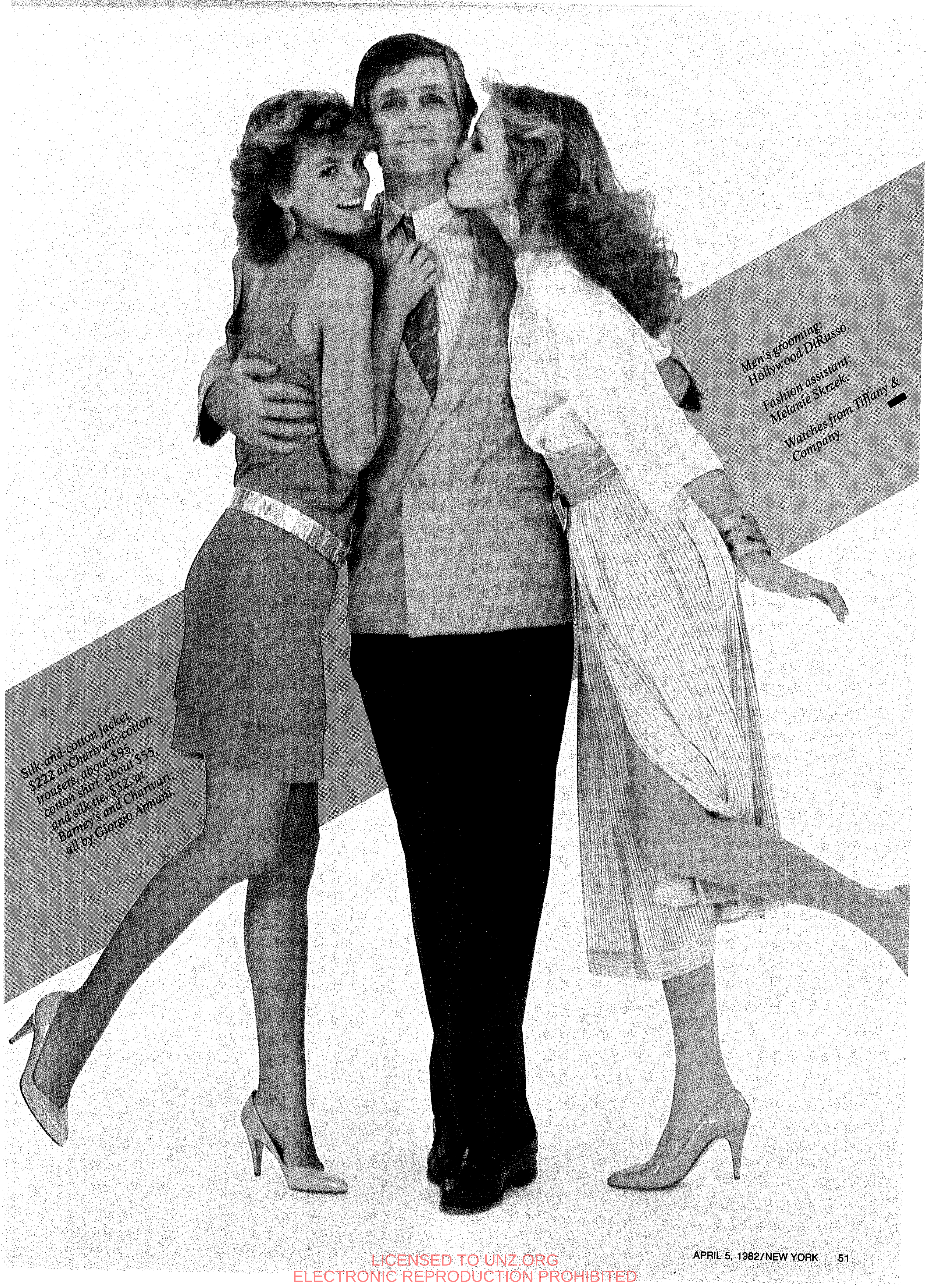
Climbing gear courtesy of Tent and Trails. Fuji bicycle courtesy of Manhattan Express Bicycle Shop. Fishing vest and gear from Herman's World of Sporting Goods.

In the Evening



From near right: Suede shirt, $375, and linen trousers, $60, by Calvin Klein, at Bloomingdale's. Suede vest, $500, cotton-and-linen trousers, $150, and linen-mesh shirt, $110, to order from Dimitri Couture. Leather sport coat, $495, and cotton shirt, $47.50, at Barney's and Bloomingdale's; cotton-poplin trousers, $55 at Barney's; all by Basco.

Women's clothing: near right, by Rebecca Moses; far right, by Julio. Jewelr by Cara Croninger; belts by La Bagagerie; shoes b Susan Bennis Warren Edwards. Hair: Bruno Demetrio of Le Salon. Makeup: Hollywood DiRusso. Models: Marilyn Clark (near righ of Elite Model Managen and Patti Oja of Zoli.



Silk-and-cotton jacket, $222 at Charivari; cotton trousers, about $95, cotton shirt, about $55, and silk tie, $32, at Barney's and Charivari; all by Giorgio Armani.

Men's grooming: Hollywood DiRusso.

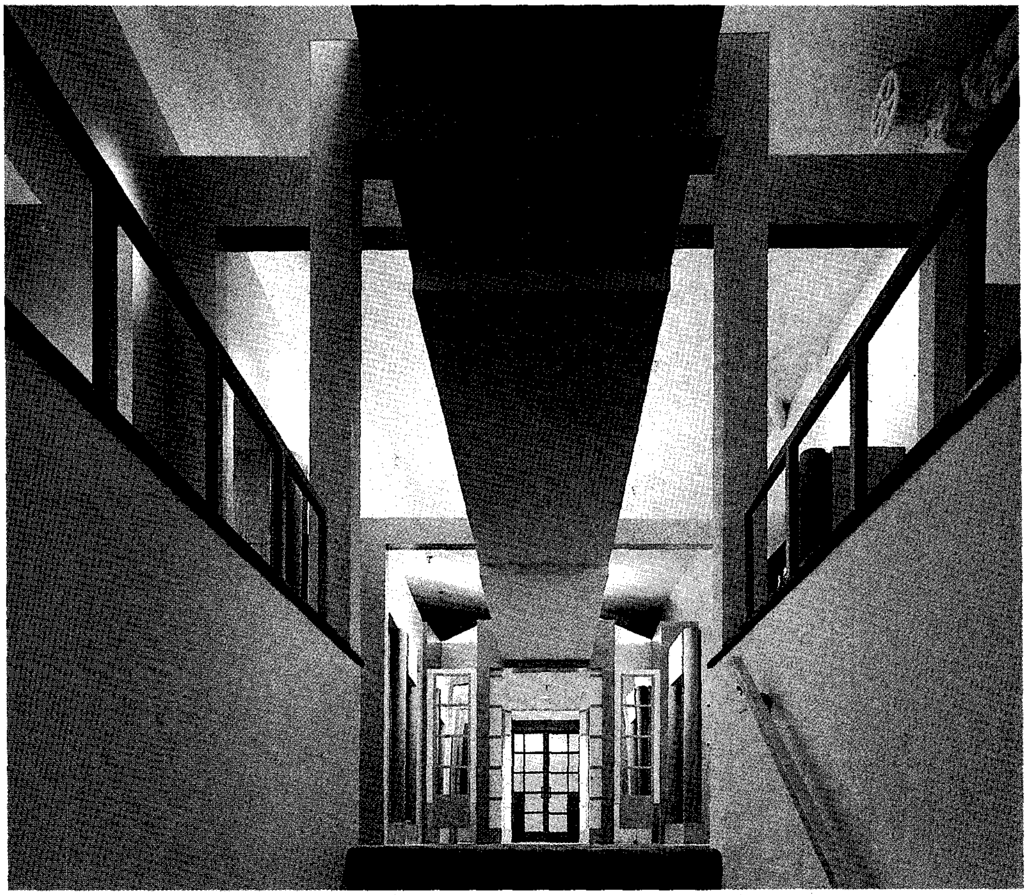
Fashion assistant: Melanie Skrzek.

Watches from Tiffany & Company.

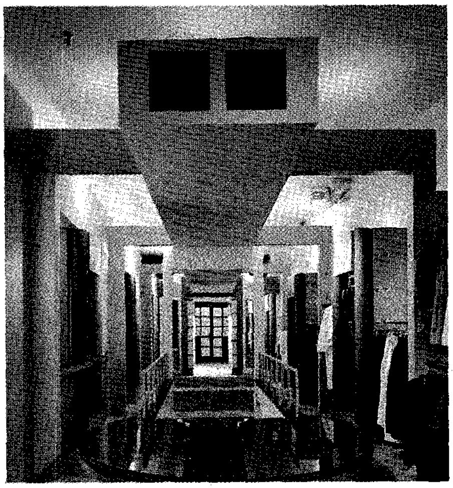
BY ANNA WINTOUR

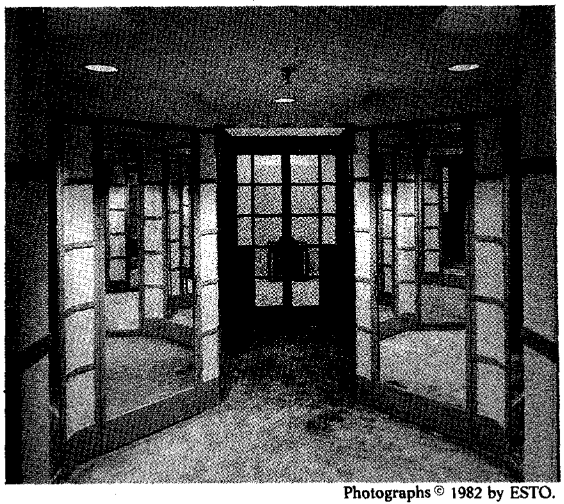
TALES OF THE UNEXPECTED

Two remarkable new spaces, the work of architects Bartholomew Voorsanger and Edward Mills, have just opened. Dianne B.'s second shop is a spectacular stage set for the designer's theatrical taste in fashion. And Le Cygne, the traditional French restaurant, has gone dramatically post-modern. For each, the owners commissioned the unexpected.



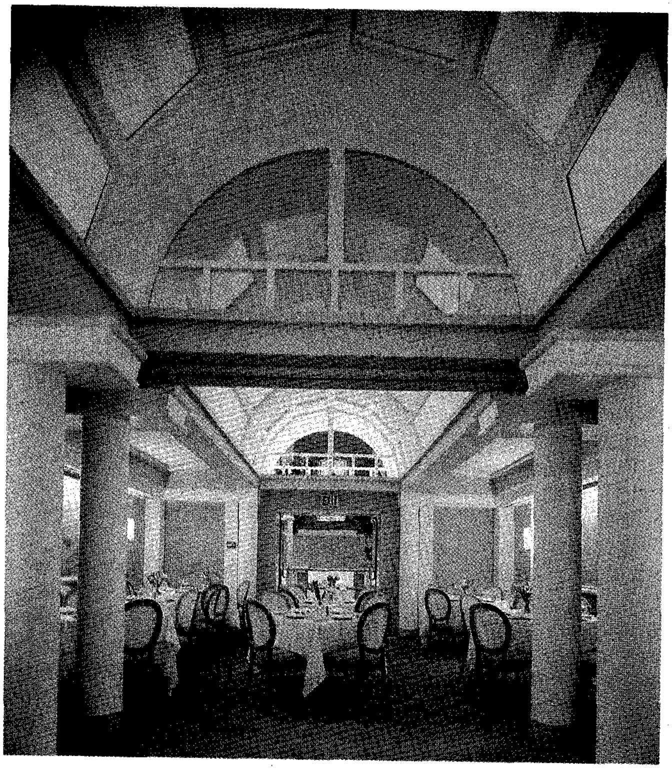
THE NEW Dianne B., in a renovated loading dock at 426 West Broadway, has a feeling of "through the looking glass." According to architect Mills, "the progressive series of arches [below, near right] leads you" through the long, narrow space. The stairs in the center connect with the stockroom below. The dressing rooms, in a hexagonal area (below, far right), are like magic mirrored boxes. Says Paul Sinclaire, who, with Dianne Schools, owns the store, "It's a pleasant paradox. Although the architecture is primary, it enhances the clothes."

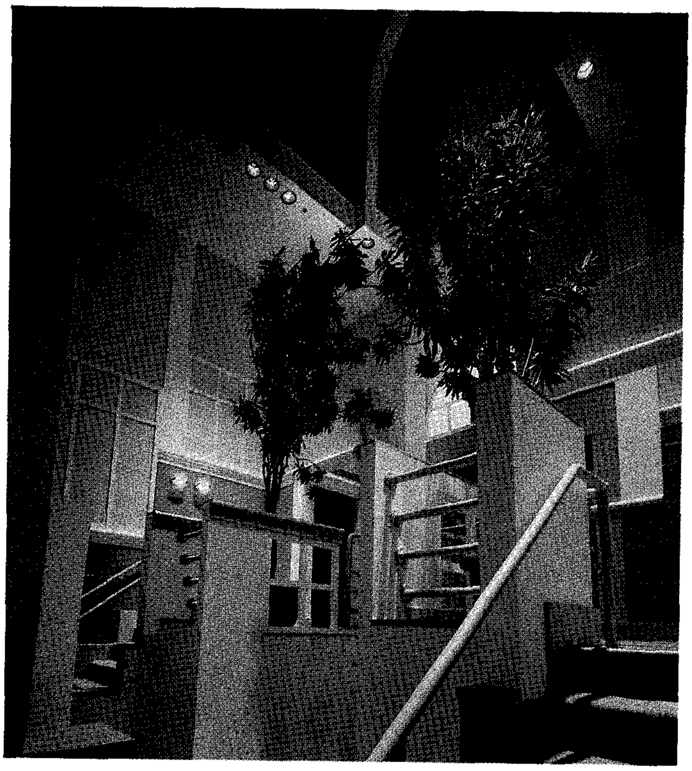


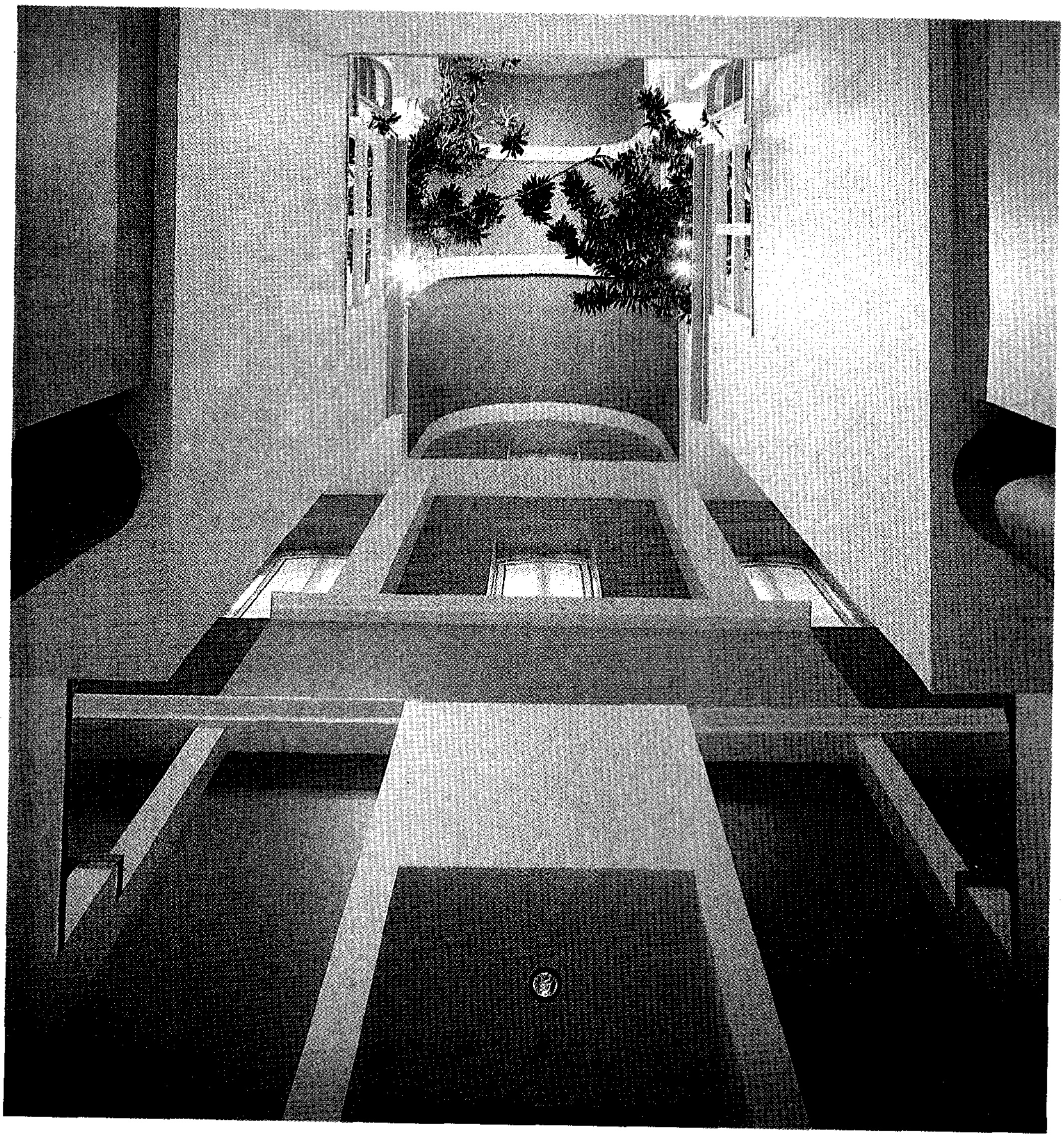


Photographs © 1982 by ESTO.

Photographed by Peter Aaron





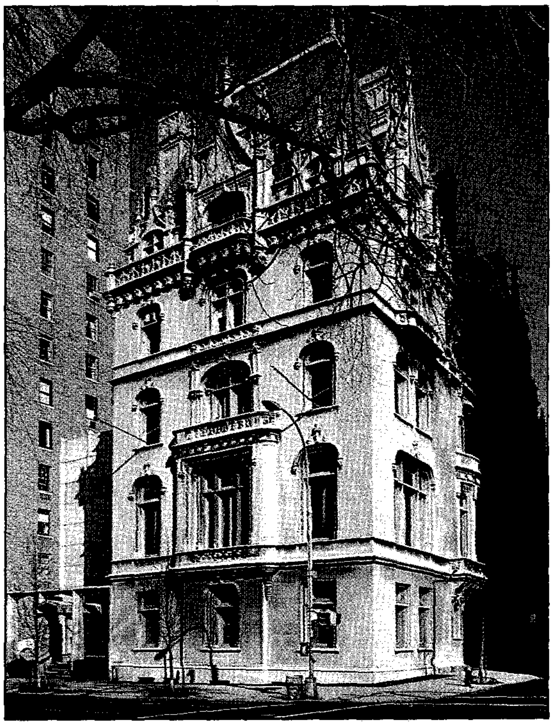


WHILE Le Cygne has moved only next door geographically, to 55 East 54th Street, it has moved much farther afield in design terms. In contrast to their original restaurant, owners Michel Crouzillat and Gerard Gallian specified "no red" and "no noise." The focal point is a breathtaking vertical vestibule (left) that draws the eye upward. The second-floor dining area (above left) is reached by way of an Escher-like staircase (above) that adds an element of mystery—one follows it not knowing exactly where it is leading. ▬

Cityscape/Carter Wiseman

LANDMARKS UNDER FIRE

"...The attempt to make landmarking contingent upon real-estate development could create a devastating precedent..."



The rub: *The Warburg mansion, on Fifth Avenue.*

WHEN THE LANDMARKS PRESERVATION Commission was set up, in 1965, following the demolition of Pennsylvania Station, just about everybody thought it was a good idea. And by the time, four years ago, the U.S. Supreme Court upheld the commission's opposition to a tower planned above Grand Central Terminal, criticizing the agency had come to be thought of as something akin to assaulting motherhood *and* apple pie. But times have changed. In the past year or so, the number of critics of the Landmarks Commission has been growing, and they are becoming increasingly outspoken. In recent months, the commission's rulings have been attacked as—depending on the building involved—"precious," "unprofessional," "capricious," and, in the case of a number of churches, "unconstitutional."

It would overstate the case to call what is happening a backlash. But even though much of the new criticism is based on high passion or basic misinformation about the landmarks law, it does pose a threat, if not to the commission's existence, then to its authority. And should that criticism continue to grow, it could leave the city sharply poorer, in much more than a financial sense.

There is a long history of charges that the commission has been inconsistent in its decisions or excessive in its zeal for historical correctness. An architect who has appeared often before the commission recalls its views on altering the door of one landmark building as "outrageously detailed." But this architect, like many others who have wrestled with the agency, regards such problems as the standard hazards of working with most bureaucracies. A New York without the commission, the same architect insists, would be "a disaster."

At least as far as churches are concerned, some people no longer agree. Early in March, a group called the Committee of Religious Leaders of the City of New York released a 40-page report on the landmarking of religious structures. Although touching on St. Bartholomew's, which is already a landmark, the report concentrates on less distinguished churches and synagogues that are not yet—and do not wish to be—designated landmarks. Many of these institutions have severe financial problems brought on by dwindling congregations and rising costs, and they fear that designation would require costly upkeep and prevent them from developing their property.

In fact, the landmarks law includes procedures to deal with the problems the churches are facing. Rather than trying to work through those procedures, however, the Committee of Religious Leaders has chosen to go after the foundations of the law itself. The landmarks statute, declares the group, "violates directly the constitutional prohibition against governmental interference with the free exercise of religion."

Strong stuff. Even the defenders of the landmarks law concede that some amendments may be necessary for religious buildings, but the constitutional issue is widely regarded as more inflammatory than substantive. Two weeks ago, the Board of Estimate—which must review Landmarks Commission designations—unanimously approved the designation of the Church of St. Paul and St. Andrew, on Manhattan's Upper West Side, despite vigorous protests from the church. In dealing with the constitutional question, the board invoked a 1980 decision by the State Court of Appeals holding that if a church decides to develop its property for commercial rea-

VIRGINIA SLIMS

Capricious? *Critics of designation say the Harlem I.R.T. viaduct is a blight.*

Photographed by Theo Westenberger/Gamma-Liaison.

sons, it is subject to the same land-use regulations—including landmarking—that apply to any other landowner.

More telling than the criticism of landmarking religious structures is the charge that the functions of the Landmarks Commission and the City Planning Commission—which handles zoning matters—overlap. In theory, planning is supposed to deal with what can be built, while preservation is supposed to deal with what is already there. However, if a building becomes a landmark, development, while not prohibited, is clearly limited. And because of that, many people are convinced that the Landmarks Commission is becoming a vehicle for pressure groups opposed to growth of any kind. An example is the proposal submitted last year by the architectural firm of Agrest and Gandelsonas for a fifteen-story tower on East 71st Street. The proposed building satisfied all the local zoning requirements, but because it fell within the Upper East Side Historic District, it became subject to landmarks review. And although the design was a sensitive one, the commission turned it down as inappropriate for one of the few remaining low-rise blocks in the area. That, supporters of the tower felt, was a planning decision rather than a preservation one.

Similar charges have greeted two other recent designations now before the Board of Estimate. One is the Mount Neboh Synagogue, on West 79th Street, which would make a tasty site for a high rise. The commission conceded that Mount Neboh is of limited aesthetic merit, but designated it nonetheless, having found it to be historically significant. Another example is the I.R.T. viaduct on Broadway between 122nd and 134th Streets. Harlem residents have condemned the designation of the structure—which the Landmarks Commission found to be "an excellent example of a parabolic braced-arch structure"—claiming that the viaduct is a blight and that the commission is blocking attempts to upgrade the area.

Just as in the case of landmarking churches, there is certainly room for refinement of the relationship between planning and preservation. But here again it is a matter of fine-tuning. The case of the Warburg mansion, a wonderfully ornate "château" that is now part of the Jewish Museum, on Fifth Avenue at 92nd Street, presents a far more troubling threat. There is little debate over the building's aesthetic distinction. But the museum, which hopes to build a 25-story tower next door, has opposed designation, apparently preferring to get on with its development plans unhindered by landmarks questions about the new building's impact on the older one. Despite that, the commission has designated the building and is awaiting Board

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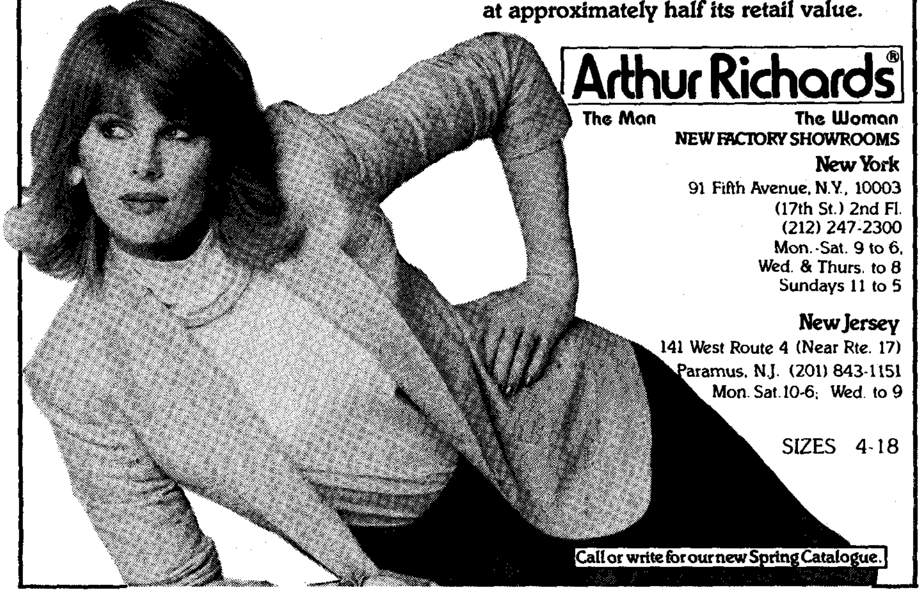

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of Estimate action this week. And there's the rub.

It is generally assumed that the Board of Estimate is supposed to review landmarks designations in light of the greater interests of the city, rather than according to the wishes of a particular property owner. But in this case, efforts are under way to make approval of the designation contingent on support for the Jewish Museum's building plans. The idea has caught the fancy of City Comptroller Harrison J. Goldin, himself a member of the Board of Estimate. In a letter to Landmarks Commission Chairman Kent Barwick, Goldin has recommended that the mansion be landmarked only on the condition that, among other things, the owner "be permitted to increase the bulk of its proposed building beyond the limits imposed by existing zoning restrictions."

'Tasty': *The Mount Neboh Synagogue.*

The law defines a landmark as "any improvement, any part of which is thirty years old or older, which has a special character or special historical or aesthetic interest or value." If Comptroller Goldin's terms are accepted, landmarks will, in effect, be held hostage to development. In the bargain, Goldin is calling for a variance to the zoning laws, the very brand of trade-off the City Planning Commission has tried to restrict with its new midtown-zoning proposal ("Cityscape," March 8). Such a course represents nothing less than an attempt to disenfranchise the Landmarks Commission by turning its designation authority over to another body, one with none of the fact-finding capabilities of the commission staff. It would, if accepted, create a devastating precedent.

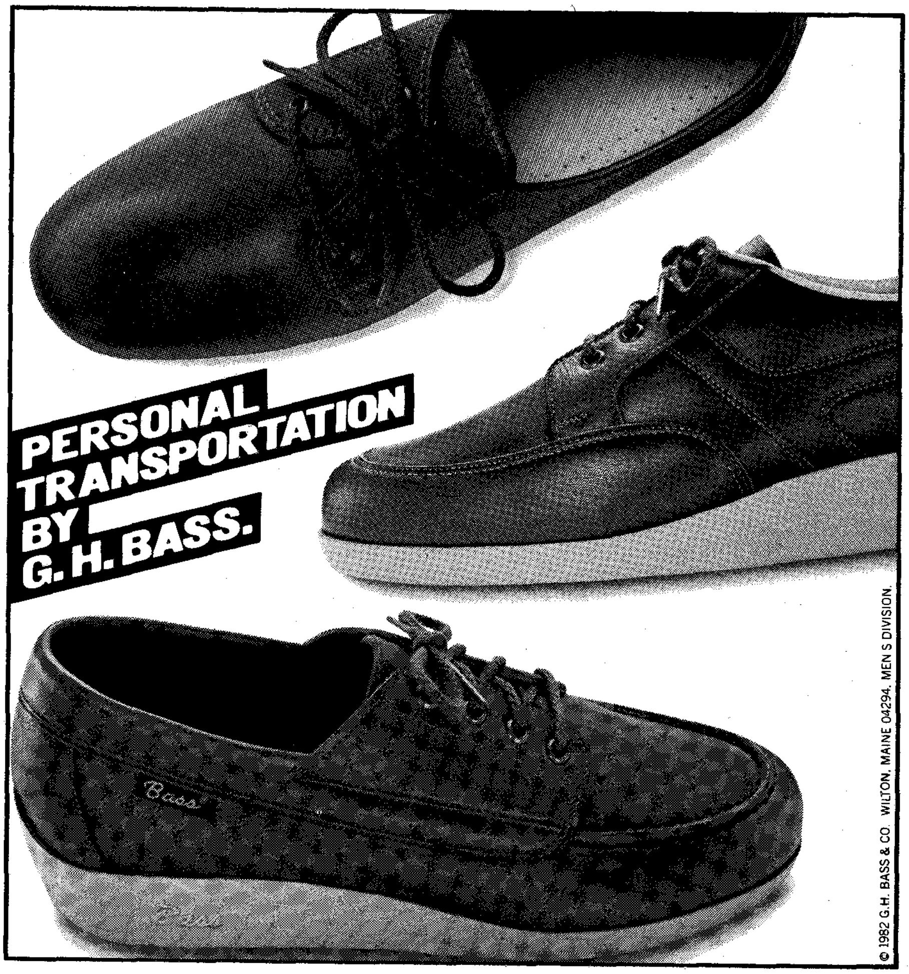
The thinking behind Goldin's proposal is not unlike that which moves the Committee of Religious Leaders. Implicit in both is a suggestion that landmarks designation "freezes" a building, making change or demolition impossible. Not true. The landmarks law allows any owner of a designated property to appeal for relief. To be sure, alterations must be cleared, but they are not forbidden. And if an owner proves he cannot afford to carry a landmark, and if neither he nor the city can find a buyer, he can have the designation withdrawn and tear the building down. In the case of nonprofit institutions, only three hardship applications have ever been filed, and all have been granted.

What many of the critics of the commission really seem interested in is simply speeding the process up by end-running the landmarks process. But that process was put in place precisely so that there would be time to consider the issues in detail—and, most important, independently. A building is judged to be a landmark according to aesthetic and historic standards—however vague those standards may sometimes appear to be—and they should have nothing to do with an owner's financial prospects. That issue can—and should—be dealt with *after* designation.

Why is the Landmarks Commission coming under increased fire just now? The major reason is that the bucks are bigger. The commission is no longer limiting its designations to small-scale reminders of the city's distant past. Indeed, the designation of the Upper East Side Historic District last spring involved 1,044 buildings located on some of the most desirable real estate in the world. And the commission is now considering such prime properties as Lever House, on Park Avenue. "This is a time of tremendous change in the city," notes Commission Chairman Barwick, "and there seem to be a lot more people paying attention to what will be developed and what will be preserved."

Paying attention is the key. Without attention there is likely to be more of the kind of thinking that produced Comptroller Goldin's letter. And it is not so great a leap from making a new designation contingent upon a development deal to arguing that a changing socioeconomic scene makes old designations irrelevant.

Last month, the Municipal Art Society held an exhibition entitled "Landmarks That Aren't: New York's Unprotected Treasures." It included photographs of 30 structures widely assumed to be official landmarks but in fact not designated. Among them were Riverside Church, Rockefeller Center, and the Woolworth Building. Consider, for a moment, an exhibition that might be held at some future date that included the Flatiron Building, the Brooklyn Bridge, and St. Patrick's Cathedral (all designated), and called "Landmarks That Used to Be." ▬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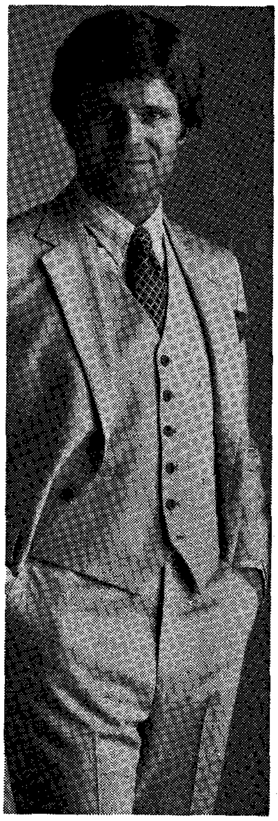

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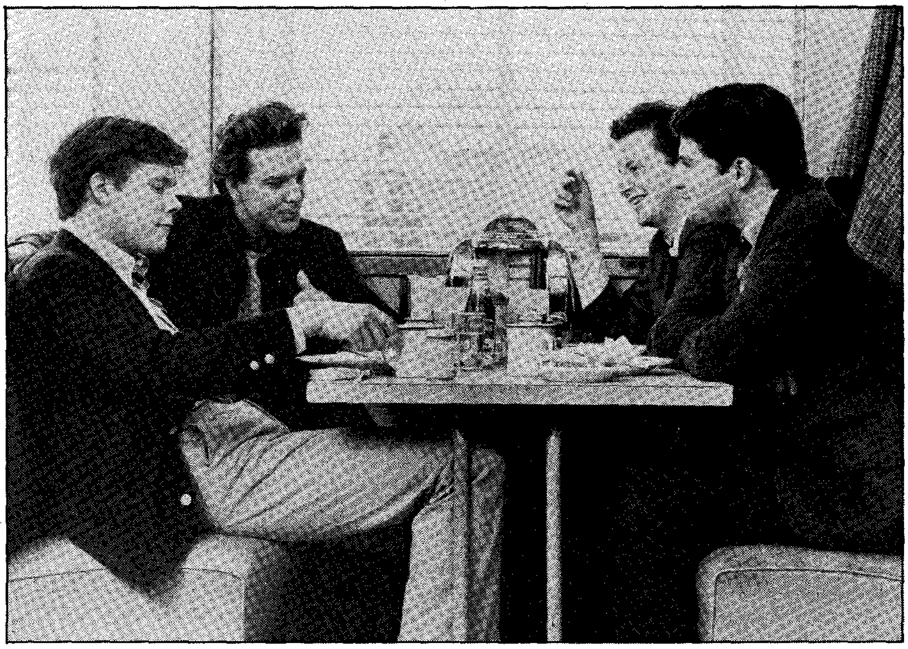
Movies/David Denby

EAT HERE AND GET LAUGHS

"...M-G-M seems nervous about releasing Barry Levinson's *Diner,* a brilliant comedy about sexual panic in the fifties..."



Home away from home: *Kevin Bacon, Mickey Rourke, Daniel Stern, and Timothy Daly.*

IN THE LATE FIFTIES, AT MY GENTEEL, very serious New York private school, a boy who went out with a girl would be greeted by his friends on Monday morning with the ritual demand "Whadja get?" The answer, all too often, was not very much. "Bare *brain,*" we said, speaking the words with elaborate public disgust (*another weekend wasted*) accompanied by unspeakable private relief (*thank God she wouldn't go any farther*).

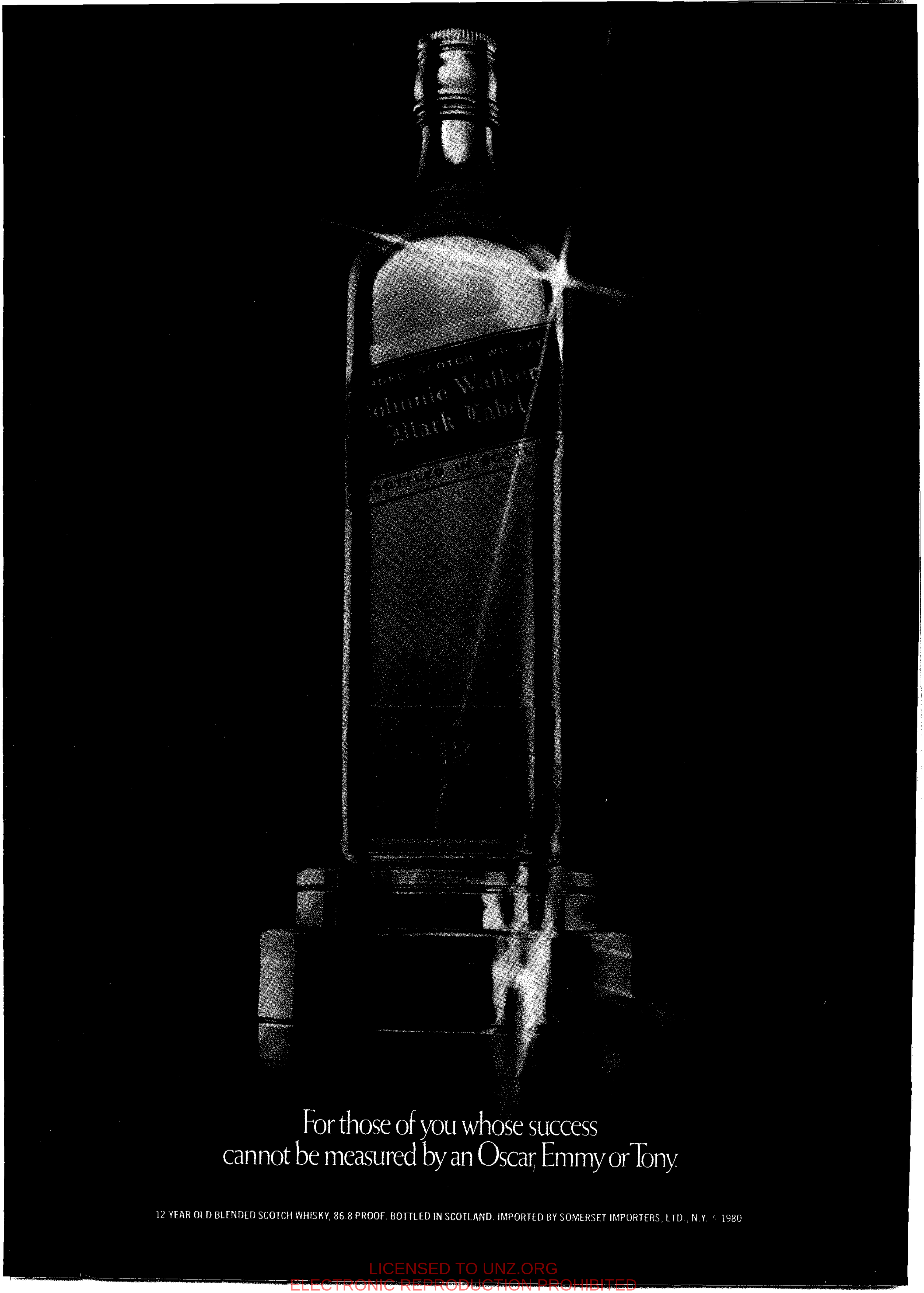
I thought of these nervous exchanges when I saw **Diner,** a brilliant new comedy set in 1959, because the six young men in it, though in their twenties, are still comparing notes, boasting of their "feels," and taking bets on what they can "get." The joke, of course, is that these heterosexuals are terrified of women, so no one gets anything. A mixed group of Catholic and Jewish buddies in Baltimore, they stay up all Friday night talking to one another, lapping up gravy-covered French fries at their favorite diner, and chasing around town on some sort of stupid but exhilarating errand. A few are making their desultory way through graduate school; the others work at jobs they don't care about. Half infantile, half middle-aged, they live in that peculiar existential vacuum so typical of the fifties. Boys of an earlier generation would have gone to war and had some real experience; a few years later they would have been shamed out of their fears by the sexual revolution and the counterculture. In 1959, however, they could be obsessed with jokes and pranks, and no one was around to make them feel they were wasting time.

Diner, an autobiographical film written and directed by Barry Levinson, is a small American classic. Yet the producing company, M-G-M, seems nervous about it and hasn't set an opening date. The movie consists of interlocking vignettes without a heavy dramatic climax; it's quirky and delicate, anecdotal and witty rather than uproarious. Perhaps the company was outraged at being presented with a work of art when it was expecting something else. M-G-M may have been fooled by Barry Levinson's credits. Levinson wrote material for Carol Burnett's TV program, collaborated with Mel Brooks on the screenplays for *Silent Movie* and *High Anxiety,* and co-wrote the grandstanding, noisily hyperbolic ... *And Justice for All.* Nothing in his professional past could have prepared us for the subtlety and gentleness, the sweet, wistful satire of this movie, or for his extraordinary ability with actors.

When George Lucas made *his* autobiographical film, *American Graffiti,* he instinctively gravitated toward the pop-mythical aspects of his boyhood—the neon-lit lyricism of cruising in the California night. Trying for broad farce, Lucas created characters who were types—Terry the Toad, the class nerd; a gum-chewing, hot-to-trot girl in a blond wig. But Levinson, working closer to life in the seedy Baltimore milieu, creates characters who are cranky, crabby individuals, and he seems to have found some of the most talented young actors in the country to play them.

Eddie (Steve Guttenberg, from the atrocious *Can't Stop the Music*) is a barrel-chested sports nut with a teenage boy's truculent lower lip and high-flying giggle. A Jewish prince at home, he sleeps until midafternoon, at which time his mother happily chases him around the kitchen with a knife (screaming "You *thing!*") before giving him his fried-baloney sandwich for breakfast. Eddie's impending marriage to a girl he's been dating chastely for five years provides the frame for the movie; his sexual inexperience and terror give it an undercurrent of panic and dismay. Most of the time he hangs out with his best friend, Billy (Timothy Daly), a cooler, more adult boy, and with the ineffable Modell (club comic Paul Reiser), a polite fusspot with the infuriating habit of never asking for anything directly ("Is that roast beef in your sandwich?" he says when he wants a bite).

Levinson has had plenty of training in broad comedy, and he knows how to tell a joke. In *Diner,* however, he seems to have set up farce situations and then taken all the easy laughs out of them. The result is dialogue that sounds eerily naturalistic—"overheard" dialogue, so dead-on accurate and funny that one stares at the screen in wonder. When Eddie and Modell hassle each other over roast-beef sandwiches, they're like two old warriors who have been contentedly arguing in the back of dairy restaurants for 30 years—what's hilarious is the nagging, finicky outrage in such young men, the bizarre punctiliousness about trivia. Levinson has caught the peculiar low-brow Jewish scholasticism of the fifties—the fabulous knowledge of sports and pop music that took over whole lives. In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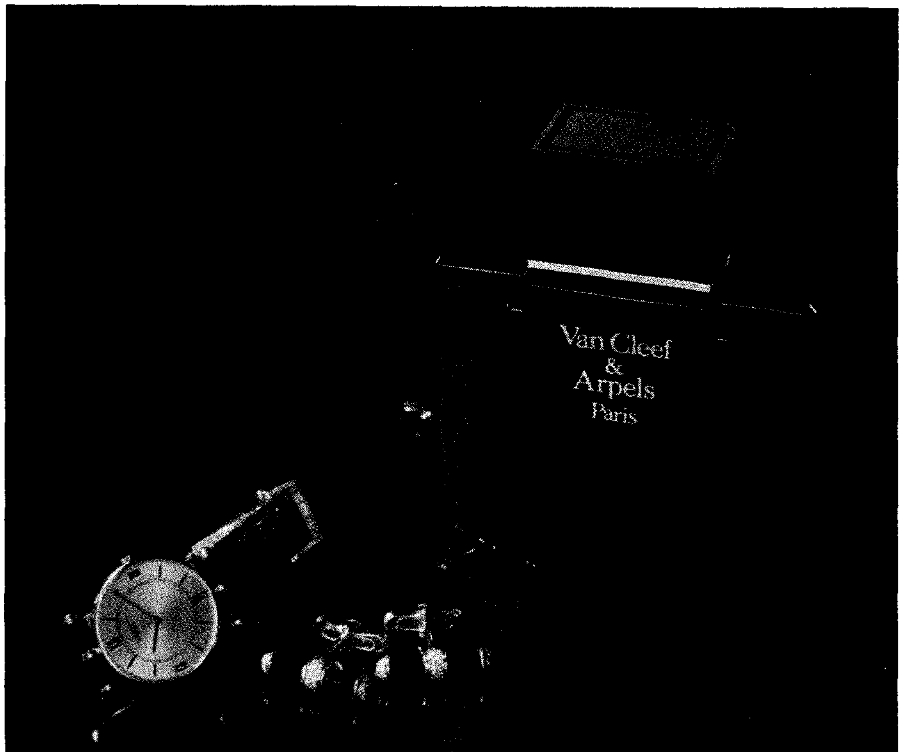

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a movingly written and played scene, the one married man, Shrevie (Daniel Stern), rages at his baffled wife (Ellen Barkin) because she won't do the one thing that truly gratifies him—she won't ask him to name the songs on the flip side of hit single records. He's convinced that his amazing connoisseurship in these matters, meaningless to her, is the key to his emotional life, and he storms out of the house and goes back to the diner.

In its casual way, *Diner* is devastating on the idiocies of "male bonding"—the way fear and ignorance of women keep men at the adolescent jerk-off level. Indeed, feminism may have colored Levinson's memories of himself and his friends. Yet he's not bitter like the feminists; hanging out at the diner was too much fun. Like Fellini in *his* autobiographical film about young loafers, *I Vitelloni,* Levinson mixes satire and warm affection; the ambiguity of his feelings as well as the men's radiant fellowship with one another—the high-pitched excitement of their games and private jokes—stop us from snickering.

Surely we're meant to admire the upper-class Catholic bad boy Fenwick, the kind of alcoholic doomed youth with murder and blasphemy in his eyes who will do anything for a laugh. The gifted Off Broadway actor Kevin Bacon gives him a self-mockingly satanic laugh and dissolute good looks—he's both attractive and creepily self-destructive. And we're meant to love the fixer and ladies' man Boogie (Mickey Rourke), who takes bets on everything—for instance, whether he can get a beautiful blonde he takes to the movies to lay her hand on his member. The soft-voiced Rourke, who was marvelous as the professional arsonist in *Body Heat,* uses his crinkled eyes and sad smile to make Boogie the most reassuring of con men. He sounds almost rational as he works up a fantastically complicated explanation for the outraged girl of exactly how his penis came to be thrust through the bottom of the popcorn box sitting in his lap.

The movie takes place during Christmas week 1959, the week the Baltimore Colts beat the Giants for the championship—the climax of these boys' lives. The turbulent sixties (which they won't enjoy) and grim adulthood lie ahead. Several times Levinson leads the men toward catastrophe, but then he pulls back. He won't lower the boom on them, perhaps because he knows it has already fallen. They will marry without passion, work without conviction—they are trapped. In conventional dramatic terms, little happens in *Diner,* but it offers a completed vision of life, ecstatic in its recovery of forgotten pleasures, melancholy in its knowledge of how small a chance these men ever had of claiming their freedom.

LAURENCE CUERS (NATHALIE BAYE), THE heroine of **A Week's Vacation,** has taught French at a Lyons high school for ten years, and she's grown disgusted with her job. Fond of kids, and by nature kindly and helpful, she can't face the classroom anymore, and a stack of fresh papers alarms her so much she stuffs them into the incinerator. In the wake of the post-1968 reforms, the school has tried giving the kids slide projects and screenplays rather than papers to write, but, as Laurence tells a friend, "the more freedom of expression we give them, the more clichés we get." Sunk in an uneasy state of TV-caused indifference, her kids have become insolent and distant. Laurence is in a real fix: Old enough to be bored, she's too young to be cynical. When she takes a week off, she goes into a funk, re-examining everything in her life.

The director, Bertrand Tavernier, 40, who wrote the screenplay with his wife, Colo, and with Marie-Françoise Hans, has always shown a fondness for dissatisfied people who keep on going, a sensitivity toward the pathos of unfulfilled longings. Tavernier's *The Clockmaker* and *Let Joy Reign Supreme,* two of the best French films of the seventies, featured classic performances by the director's alter ego, Philippe Noiret, a man whose melancholy is so deeply felt it's a sign of life.

A Week's Vacation isn't as forceful as those movies, but it's still a lovely film. Laurence fights with her boyfriend, withdrawing sexually, and visits her parents, only to discover that she can no longer be close to them, and Tavernier chronicles her every moment of unexpected and unwanted self-absorption. Wandering ruefully through the shivery, pale winter air of Lyons, the beautiful, fine-boned Nathalie Baye plays Laurence as a modest woman mortified by her newfound self-centeredness.

But *A Week's Vacation* is almost too gently conceived. Laurence's worshipful, utterly supportive boyfriend (Gérard Lanvin) seems like a fantasy; Lanvin is an actor with sexual presence, but Tavernier gets little out of him but puppy-dog cuteness. And it would have been interesting to see more of Laurence's classroom experiences with the students (we have to take her complaints on faith), and perhaps to find out what they thought of their teacher. Yet the filmmakers have had one startling idea: They confront Laurence with two middle-aged men (Michel Galabru and the redoubtable Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person could ever be. Laurence listens intently, yearning to discover in their old humiliations a way back to the kids who need her so desperately. ▬

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Wine/Alexis Bespaloff

CALIFORNIA-WINE RUSH

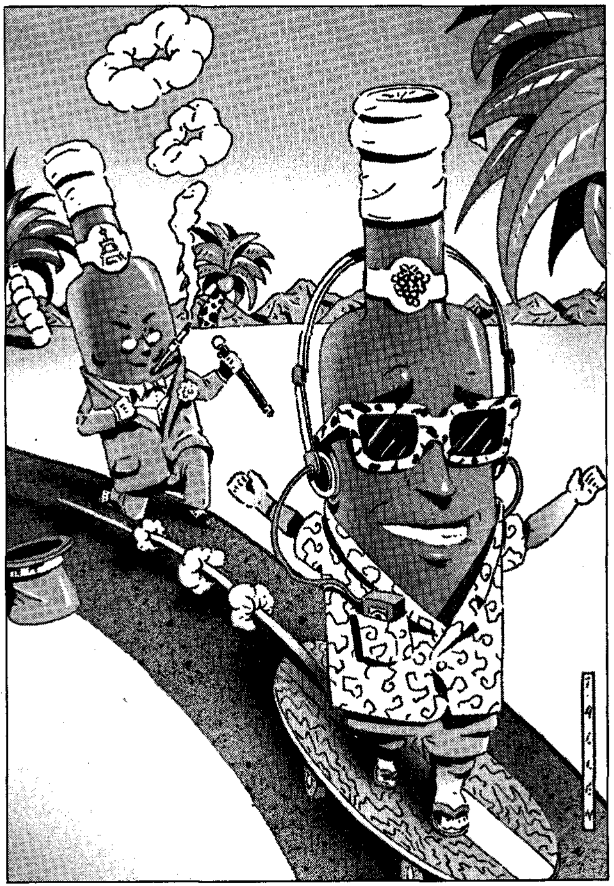
"...When good Cabernets come along, they should be acquired without delay. Here are 28 excellent 1978s..."

THERE ARE MANY DIFFERENCES BETWEEN the best California Cabernet Sauvignons and the top châteaux of Bordeaux, where the world's finest Cabernet-based wines have traditionally been made. Perhaps the most significant of these is that wines from a good Bordeaux vintage remain available for ten years or more—at steadily increasing prices—while top California Cabernets are likely to disappear within a few months or a year of the time they first appear on retail shelves. It's not unusual for a retailer to display several vintages of a single Bordeaux château, but few have more than the current vintage of a particular Cabernet. What this means to the consumer, of course, is that when good Cabernets come along, they should be acquired without delay.

Although it's difficult to make generalizations about California vintages, 1978 is considered one of the finest Cabernet years of the decade, and it's the most widely available vintage today. Growing conditions were almost ideal, and, as one Napa wine-maker said, "in 1978, a fellow could have fallen off a passing turnip truck, brushed himself off, and made a fine wine." This was not the case in the drought years of 1976 or 1977—many wines were too intense and lacking in fruit and complexity. And the 1979s were marred by rain during the harvest, so their quality is uneven.

Fifteen years ago, there were only 2,700 acres of Cabernet Sauvignon in California; today there are more than 23,000 acres devoted to this grape. Although this amounts to less than 7 percent of all the acreage planted with wine grapes, Cabernet Sauvignon is acknowledged as California's finest red wine. It is now marketed by more than 240 wineries—and with new ones appearing every year, it gets harder for even the most enthusiastic consumer to keep up with the finest bottles.

It's true that in Bordeaux there are more than a hundred châteaux, or vineyards, whose names are familiar to many wine drinkers, but it's easier to determine the style and quality of individual wines. A wine's appellation of origin—Médoc, St.-Emilion, Margaux, St.-Julien—defines its overall style, and several vineyard classifications are also helpful in determining the relative quality of a particular château.



In California, however, the situation is not as structured. There, the wine-maker often plays a greater role in determining the style of a wine than does its place of origin, and he may decide to change that style from one year to the next. As for quality, although a number of wineries have made a reputation for themselves, there is no established hierarchy to guide consumers. Furthermore, few of the wineries whose Cabernets are widely acclaimed today have been around for more than ten years.

There are, in a sense, ongoing classifications, in the form of the many blind tastings that are organized by consumers and writers. The advantage of such tastings is that they enable new wineries to achieve immediate recognition. The disadvantage is that full-bodied, tannic, high-alcohol, oaky wines often fare better than those that display balance and subtlety, because the former stand out when tasted against other wines (rather than with food) and because many people equate power with quality and longevity. That's a problem that also occurs when California Cabernets are pitted against red Bordeaux in blind tastings. Given the long-established reputation of red Bordeaux, it's understandable that California wine-makers would use those wines as a reference point to evaluate their own achievements. And when certain California wines were ranked higher than some of the most famous Bordeaux in tastings, it caught the attention of those who had been slow to take California wines seriously.

Of course, while it must be encouraging even today for a young California wine-maker to be told that his first vintage has been ranked—no matter by whom—above that of a vineyard that has been producing fine wine for 200 years, it's also important to recognize that once the point has been made about the remarkable quality of California wines, continuous comparisons are pointless. Advocates of Bordeaux claim that it's misleading to compare a young Bordeaux with a young California Cabernet, because the Bordeaux is still tannic and closed in. It seems to me, though, that more often than not, the California wines that are ranked higher are even more tannic and harsh than the Bordeaux examples, but they also display a deeper color, more body, and a riper, more opulent taste that make a Bordeaux seem thin and light by comparison. The Bordeaux may have more finesse, complexity, and harmony, but it is not as voluptuous and mouth-filling as many California Cabernets. Yet we know that fine Bordeaux can mature gracefully for ten or twenty years, while the potential of powerful Cabernets to improve with age is far from certain.

Illustration by Terry Allen.

California wine-makers emphasize varietal character, trying to achieve the maximum impression of Cabernet flavors. The Bordelais try to produce balanced wines that represent the style of the vineyard or of the appellation of origin and that will complement food. In fact, even in the Médoc, where Cabernet Sauvignon is the most widely planted variety, many top châteaux have 30 or 40 percent of Cabernet Franc and Merlot in their vineyards precisely because they seek balance and a vineyard style, not varietal intensity.

Those who prefer certain Cabernets in blind tastings are simply expressing a preference for big, one-dimensional wines that are unquestionably impressive but not always enjoyable at the dinner table. As Sergio Traverso, who is currently the wine-maker at Concannon, put it, "Many consumers are confused about what they want. They are impressed by powerful wines, even though they drink very little of them, and are often disappointed by elegant wines, even though they end up drinking much more."

As a matter of fact, even some California wine-makers whose wines have done well in blind tastings have begun to modify their style to produce wines that are more restrained, with less alcohol, tannin, and new-oak flavor. This can be seen in many examples of the 1978 vintage. Although some newer wineries are getting attention by introducing dark, harsh, penetrating wines that maximize varietal intensity, many wine-makers agree that even if conditions in 1978 had been identical to those that produced the highly acclaimed 1974s (which they weren't), most wineries would not have made such exceptionally rich and robust wines again, because there has been a stylistic evolution away from powerful wines—which have proved difficult to sell—to those with greater balance and elegance.

I recently tasted more than 50 1978 Cabernets and found a number of excellent ones that vary from moderately priced and relatively drinkable to expensive, positively flavored wines that require a number of years of bottle age.

Among the less expensive 1978 Cabernets that can be enjoyed today are the attractive, dependable Louis Martini ($5.49); the restrained, appealing Beaulieu Vineyard "Rutherford" ($8.29); the balanced, agreeable Souverain ($6.99); the youthful, ripe Parducci ($6.99); the flavorful, somewhat more tannic San Martin ($7.49); and the lighter but well-knit Pedroncelli ($6.25). All these wines represent good value.

At the other end of the scale are such deep-colored, rich, tannic, and intense wines as William Hill ($18) and Cassayre-Forni ($14), good examples of

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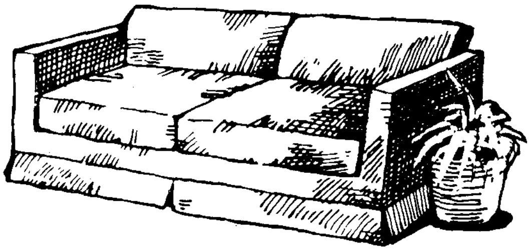

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just how different a powerful California wine can be from even the biggest Bordeaux. For all the size of these Cabernets, however, they are not lacking fruit and fat.

Some well-structured, tannic, but complex and balanced wines that seem particularly well made include Burgess ($10.65), Ridge "York Creek" ($16.25), and Sterling ($13.49). Firm and nicely textured without being oppressive, these are very good examples of 1978 Cabernets.

Of the wines that combine body, fat, and fruit with enough support to give them longevity, Stag's Leap Wine Cellars' "Stag's Leap Vineyards" ($15) is especially elegant; Hacienda ($13) and Shafer ($14) also combine richness and balance.

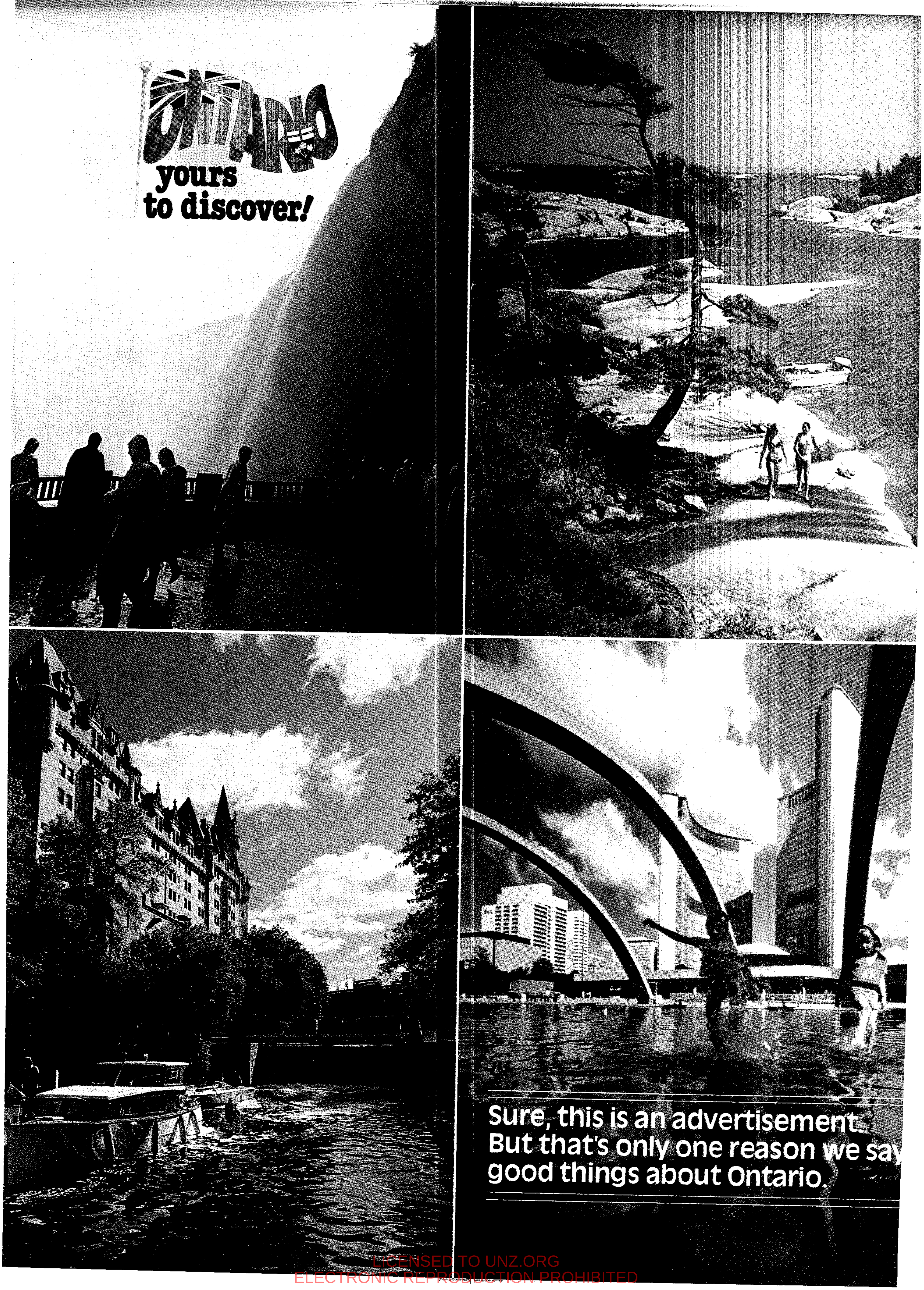
I found a number of wineries whose Cabernets were somewhat lighter in 1978 than in previous vintages but no less attractive for showing restraint and greater accessibility. The Cabernets include Chappellet ($12.75), Mt. Veeder ($14.99), Clos du Val ($13.50), Joseph Phelps ($12.45), and Caymus ($18). These wines are good examples of a more subtle and stylish approach to California Cabernets, as is the well-balanced Domaine Laurier from Sonoma's Russian River Valley ($10.95).

Some 1978s are nicely structured, elegant, and distinctive, combining fruit and tannin, with no hard edges. Raymond ($9.99), Arroyo Sonoma "Special Reserve" ($12.99), and Clos du Bois ($9.99) are such distinctive wines, as is the slightly riper Robert Mondavi ($12.39) and the somewhat firmer and more tannic examples from Alexander Valley Vineyards ($10.59) and Rutherford Ranch ($10).

One of the defects of certain California Cabernets is an overripe, prunelike aroma and a flabby, diffuse taste. But when a wine-maker combines lush fruit flavors with structure and some balancing acidity the result will be a generous and appealing wine. Trefethen ($11.99) is an excellent example of this, as is Villa Mt. Eden ($18). (Despite its ripeness and elegance, Villa Mt. Eden may leave a bitter taste if you know that this wine sells for $6 less in California, as does Caymus.)

Prices for many wines may be lower in some stores, of course, but Cabernets in limited supply, such as Cassayre-Forni, Hacienda, William Hill, Raymond, Shafer, and Stag's Leap may cost $1 or $2 more.

As is clear from these notes, at the moment there is no shortage in the availability of excellent Cabernets in the 1978 vintage, but if I was asked to select half a dozen examples that particularly impress me, I'd choose Burgess, Clos du Val, Domaine Laurier, Ridge "York Creek," Stag's Leap, and Trefethen. ■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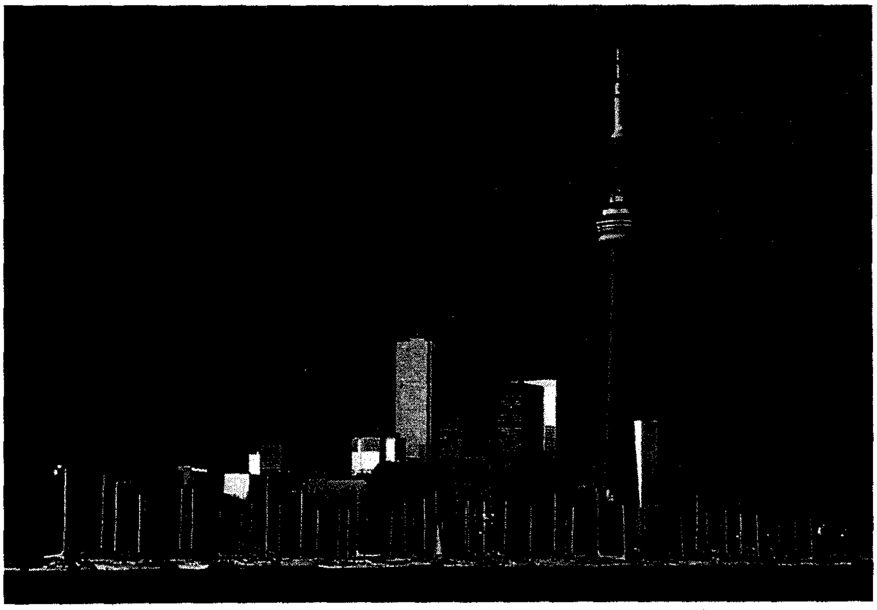

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Come to the cabaret.

After dinner there's lots to do. There are dinner theatres for those who like to stay put. If it's comedy cabarets you're looking for, in Toronto you're laughing. Or there are the night clubs, the after-hours clubs and all that jazz.

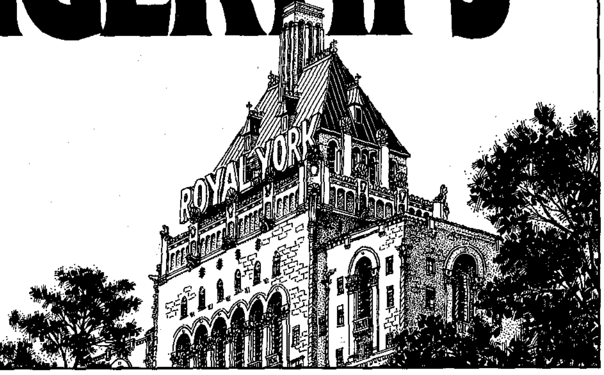
Variety is the spice of Toronto. Follow a night at the opera with a day at the races. Take in the antics of our famous Second City troupe, or take in the Metro Zoo. Either place, the entertainment's bound to be pretty wild. For a complete change of pace, have a stroll through our parks, check out the show at the Art Gallery of Ontario, or get into a different space with the laser show at the McLaughlin Planetarium.

Some people never grow up.

If you are among the very young at heart you can play to your heart's content in Toronto. Start with Ontario Place, a lakeside maze of bridges, pods, pathways and pavilions, where you can see a movie on a screen six stories high or hear top-name entertainers in an outdoor amphitheatre. Here too is the popular Children's Village for romping, stomping and cavorting kid-size. It's great if you're a kid and something of a godsend if you've got kids.

The Ontario Science Centre is another "must see", that's right out of this world. From May 1 – October 31, the Centre plays host to a remarkable exhibition of traditional Chinese Science and Technology. And on a year-round basis, we invite you to see laser displays, stellar arrays or fly your own space ship. To go from modern

TORONTO AT YOUR FINGERTIPS



From the Royal York, most everything in Toronto is at hand. For business, Toronto's major office towers are connected underground. For pleasure, fine dining, entertainment and shopping are right inside or just steps away. Direct airport bus to our door. Reservations 1-800-828-7447. In N.Y. State: 1-800-462-7472. Or call your travel agent.

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Whether you're coming to Toronto for a hockey game, the theater, shopping or just fun, the King Edward is the place to be.

For reservations, see your travel agent, call the hotel, or our toll-free number 800-223-5672; in N.Y. State, 800-442-5886; N.Y.C., (212) 541-4400.

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A Trusthouse Forte exclusive hotel

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curiosities to quaint curiousities takes you to Toronto's own fairy-tale Casa Loma. This eccentric piece of neo-medieval architecture was spawned by the imagination of Sir Henry Pellat who spared no expense on towers, turrets and underground tunnels. Obviously the Walt Disney of his day.

Yet another wonder to behold is Canada's Wonderland. Just outside the city is this brand-new 370-acre theme park complete with five theme areas, a multitude of rides and entertainments (including four roller-coasters), all presided over by a spectacular man-made mountain. Anyone for some good clean fun?

Grand hotels.

Some people judge a city on the merits of its hotels. Toronto is a popular convention city so lots of people have come to enjoy the way we cater to the needs of visitors. They're all excellent, so picking a place to stay is largely a matter of where you want to be. The "Airport Strip" offers the convenience of being close to travel connections and has some remarkably good dining rooms. The Skyline Hotel is but one of the many fine accommodations.

The Yorkville area brings you closer to shopping and the Four Seasons Yorkville puts you steps from fashionable restaurants, boutiques and entertainment.

Within view of the lake stands the stately Royal York Hotel, long a feature of Toronto's skyline and of her social life as well. This gracious lady still extends an elegant welcome to travellers and provides a proper setting for the likes of Peggy Lee and Tony Bennett.

If the Royal York is the Queen of the downtown hotels, the newly-restored King Edward is the reigning monarch. Painstakingly renovated, the "King Eddie" is perhaps the crown jewel of Toronto's many fine hotels. Even if you don't stay there, it's well worth a visit for high tea — very, very British, don't you know.

Super shopping or simply playing the markets.

Saturday mornings, stroll Kensington for the full flavour of a foreign market. Join the barter and banter of butchers, fishmongers and green grocers from every corner of the globe. A good alternate is the St. Lawrence Market, a Toronto landmark where you can run the gamut of edible earthly delights from abalone to zucchini.

The same variety is a feature of all Toronto shopping. You can say hello to some good buys at the designer shops and boutiques in the mews, courtyards and winding lanes of Yorkville; or in the more than 900 shops and restaurants in our underground city. Or find it all under one giant glass roof at the Eaton Centre.

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Contact: Jack Middlemaas

Cambridge Visitor and
Convention Bureau
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Cambridge, Ont.
N1R 6H7
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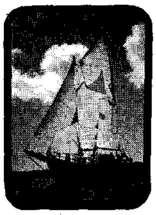

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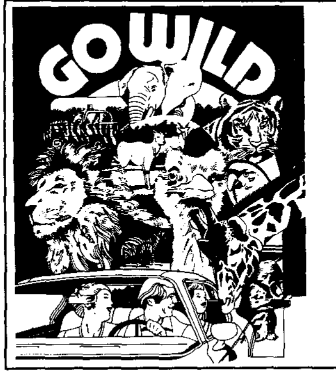

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Let's take a trip to Niagara.

Only ninety miles from Toronto is Niagara Falls, one of the seven natural wonders of the world. Niagara Falls is something of a sightseer's cliché. The standard adjectives – awe-inspiring, spectacular, tremendous, thundering – all hover over the Falls like the billowing mists. Nonetheless, Niagara Falls rates more than a simple "pretty", and no visitor ever looked on them without feeling belittled by this compelling example of the force of nature.

Naturally the Falls are subject to man's scrutiny. You can sail up to them or walk under them. After you've seen them from below you can view them from above, from a restaurant atop a tower. It brings new meaning to *haute cuisine*. Less easy on your stomach is the high excitement of rising above it all in a helicopter.

A little downstream you can travel 1,800 feet across the gorge by cable-car. Or descend by elevator to the very edge of the river, where its awesome currents swirl and churn in a mighty whirlpool.

There's more to Niagara.

Clustered about Niagara Falls is a community of man-made attractions vying with nature for the interest of the millions of visitors to the Falls themselves. At Marineland and Game Farm two giant killer whales are the star performers. But hosts of other animals are standouts in their various swim-on, walk-on and trot-on roles. Popular acts are the lordly Bengal Tigers, and who can resist feeding the herds of tame deer.

Within earshot of the Falls are those enduring classics of the Niagara experience, including two wax museums, one horror house, and a variety of exhibits commemorating the daredevils who challenged the forces of fate and gravity.

For those possessing a more scholarly curiosity, there's North America's oldest museum, while the area's well-groomed parkland and horticultural displays provide a peaceful and ordered backdrop to the relentless roar of the Falls.

Places to play.

All plays and no play is not what Ontario's about. For a little variety, Pyramid Place, near Niagara Falls, offers IMAX movies and further family fun. Fort Erie welcomes you with the excitement of Crystal Beach, one of the largest amusement parks in Canada. And for those with an affection for thoroughbreds, Fort Erie Racetrack offers a full summer schedule of top-notch racing.

For animals of a different stripe see the tigers running wild at the Rockton African Lion Safari, not far from Toronto. As well as lions and tigers, there are elephants, zebras, monkeys, giraffes – a veritable Noah's Ark all roaming about 500 acres. The idea is you drive through, so the animals feel free to move about while you stay safe in your car. If you've got a convertible, may we suggest you take the guided safari bus.

A Quiet Sense of History.

The whole region between Fort Erie and Toronto was settled early and boasts a long and colourful history. Old forts and battle monuments mark a time when relations between our countries were less than friendly. Now this military legacy provides visitors further opportunities to explore British fortifications at Fort Erie and Fort George, the silent guardians of the entrances to the Niagara River.

The towns and villages of southern Ontario have to some extent kept the past as part of their present. In Fergus, northwest of Toronto or Maxville, south of Ottawa, the Scottish heritage finds expression in highland games. These events are a feature of many rural festivities, so great was the Scots' cultural contribution to the life of the province.

Other centres like Kitchener and Elmira retain something of the flavour of the Pennsylvania German Mennonites who settled the area after the American Revolution. The farmers' markets here are a treat for aficionados of hearty old-country fare. And towns like Doon or Elora are just plain pretty, enjoying the natural advantages of picturesque locations while maintaining in their architecture the best of their turn-of-the-century heydays. All over this part of Ontario you'll find the happy circumstance where nineteenth-century buildings today house country inns, and antique shops still turn up significant examples of period furniture and glass.

Plenty of Greenspace.

Surrounding our cities, towns and villages is parkland and farmland. Whether it's a drive along the Niagara Parkway or quiet meander through the peaceful country along the Grand River you 'll find us green and growing.

The rich land around Welland and St. Catharines yields roughly a quarter of all Ontario's fresh produce, so you can enjoy the fruits of the harvest and even harvest them yourself, depending on the season and your inclination. St. Catharines itself is a cosmopolitan city that manages to keep its small-town appeal, while Welland presides over the great canal, and, in June, the famous Rose Festival.

ONTARIO
yours to discover!

To find out more about our travel bargains, start off with this one – it's free. Call us **TOLL FREE 1-800-462-8404** or outside New York State 1-800-828-8585.

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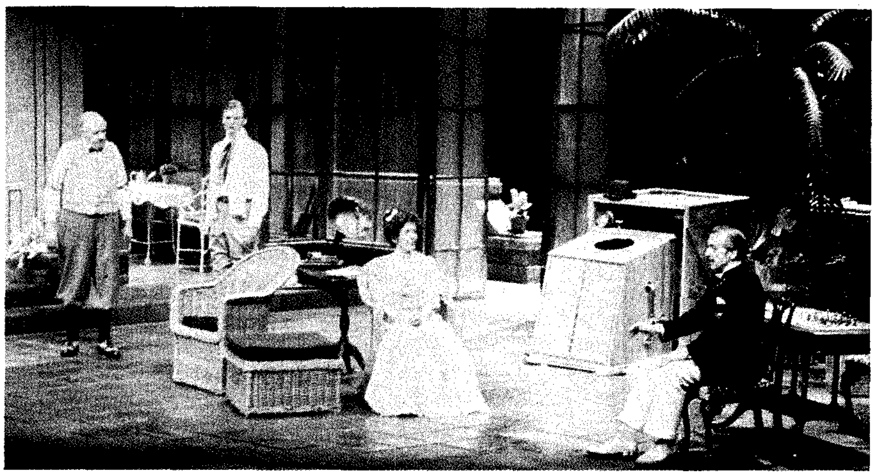


A place with plays.

Less than two hours drive from Toronto is Stratford, home of the internationally acclaimed Stratford Shakespearean Festival. From a modest beginning in a tent in 1953, this has grown into a major world theatrical event, involving three theatres and showcasing some of the world's finest dramatic and musical talent. This season's Shakespearean performances include *Julius Ceasar*, *The Merry Wives of Windsor*, *The Tempest*, *A Midsummer Night's Dream* and *All's Well that Ends Well*. Musical highlights feature Len Cariou, Oscar Peterson, The Preservation Hall Jazz Band, Kris Kristofferson, Chick Corea, Gary Burton, the Benny Goodman Sextet, the Primavera Quartet, Bruce Cockburn and Roberta Flack.

The main theatre is located on the gentle swan-cruising Avon River, affording theatre-goers a setting quite different from what they get at home. The lights may be bright on Broadway. But then you can't feed the swans.

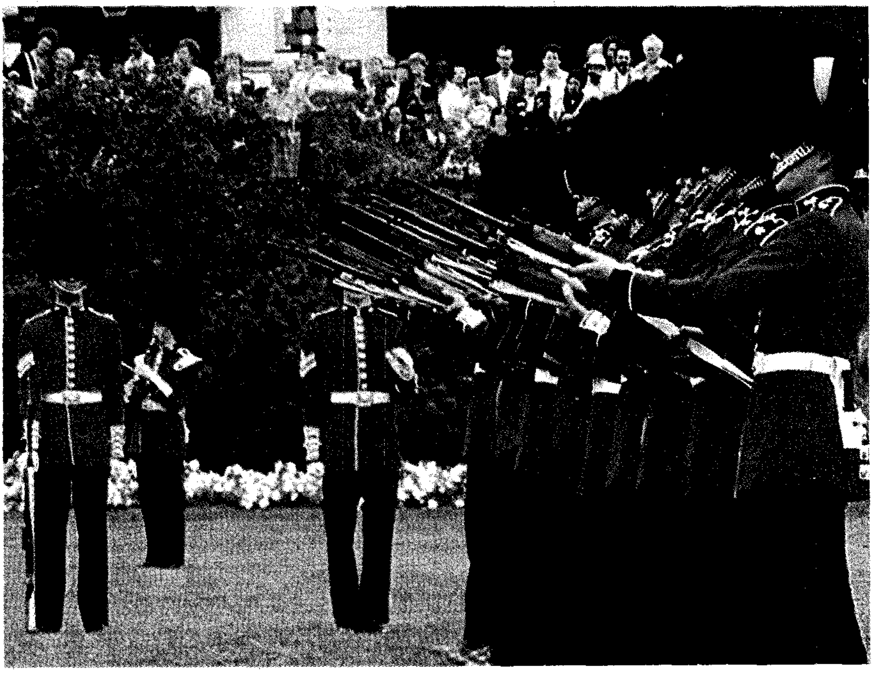
Another place with plays.

At the peaceful end of the Niagara River sits Niagara-on-the-Lake. The first capital of Upper Canada (now Ontario) from 1791-96, this is one of the best-preserved (and certainly the prettiest) nineteenth-century towns in North America. Worth a visit to take in its charm alone, Niagara-on-the-Lake is home of the Shaw Festival. Three theatres and top performers present a feast of Shavian wit as well as other plays and musicals of contemporary interest. This year's Shaw includes the popular *Pygmalion*, the controversial *Too True to be Good* and on a lighter note, *The Music-Cure*.

Between plays, take in the sights of Main Street – it hasn't really changed much in the last hundred years or so. You'll see an 1866 drug store, McClellands Store est. 1835, The Fudge Shop, where they make fudge on a marble slab while you watch, and Greaves Jam, jam-makers for four generations. As you may have guessed, the townsfolk hereabouts take their food seriously. Make no mistake, some of the restaurants in Niagara-on-the-Lake rival the best of the big cities. Best to reserve ahead.

Ontario's other capital city.

Ontario has two capital cities: Toronto, our provincial capital, and Ottawa, the capital of Canada. Unlike the neo-classical architecture that gives Washington its imperial grandeur, Ottawa's government buildings lean to the neo-gothic, complete with towers topped by filigree and gargoyles. Parliament Hill changes the Guard more than some people change socks. Each morning, July through August the Governor General's Foot Guards, in scarlet tunics and bearskin busbies, perform their military drill with martial music and the majesty of the parliament buildings as suitable backdrop.



With three rivers and a nineteenth-century canal, Ottawa communes with nature in a manner uncharacteristic of most cities. Civil servants have been known to canoe to work in summer and skate to work in winter, along the historic Rideau Canal. Ottawa is a city where you can lunch at an outdoor café overlooking the canal, then dine on an island. You may find the pace a trifle slow, but then isn't that what a vacation is really about anyway.

This is not to suggest Ottawa lacks for urban pleasures. As with all national capitals there is the pulse of politics, of pomp, power and policy. You might just catch a glimpse of someone important, or bump into your ambassador shopping the Sparks Street Mall. The hotels and restaurants befit a city that's used to entertaining VIP's. And you're never short of entertainment, whether it's at the glittering National Arts Centre or at any of the less formal theatres that are the cultural lifeblood of any capital city.

Despite its modern amenities, Ottawa respects and protects its past, whether it's the country simplicity of its 150-year-old farmers' market or the eternal treasures of the National Gallery, home of the major collection of Canada's Group of Seven.

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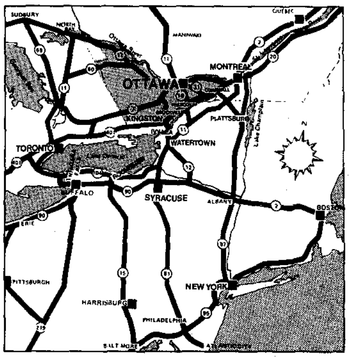
OLD FORT HENRY
Kingston, Ontario



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From the 1000 Islands and the mighty St. Lawrence River to the spectacular Madawaska Valley and the roaring whitewaters of the Ottawa River, there's no place on earth quite like Ontario East! The City of Brockville and The Rideau Canal both are celebrating their 150th Anniversaries with over 400 big events from Brockville to Kingston to Ottawa. For detailed information on **all** events and attractions in Ontario East, **call Toll Free 1-800-462-8404**

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Enjoy the serene atmosphere
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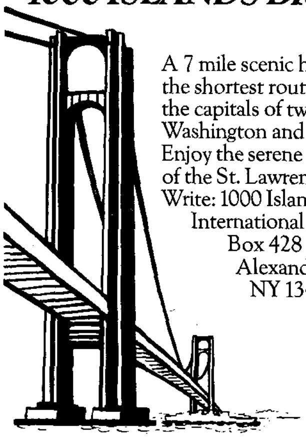
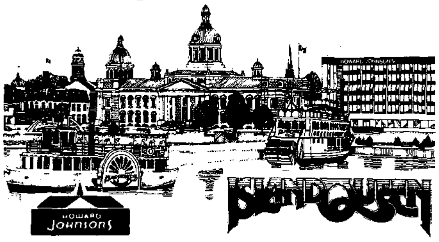


KINGSTON/ONTARIO/CANADA

Historic Kingston . the Thousand Islands



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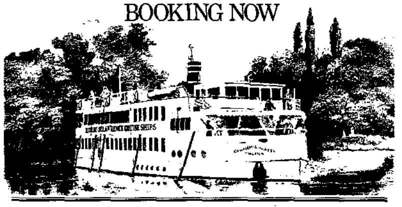

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The way we were.

Heading south out of Ottawa, you travel through quiet farmland inhabited by descendants of hardy Scottish Highlanders. Soon you reach the St. Lawrence River, historically the lifeline of Eastern Canada and still the major commercial waterway. With the building of the Seaway it became necessary to move some of the old towns. Thus came about the rebirth of a complete pre-1867 settlement, Upper Canada Village. Here our pioneer heritage thrives, and village life still moves to the peaceful pace of nature's cycles. Down by the old mill stream the sawyer cuts his timbers with the steady power of racing water. The blacksmith keeps the horses shod and attends to the bulk of the ironwork. Bread is served hot from the hearth stones, and travellers are invited to slake their thirst at the inn.

There are some forty buildings in all, connected by corduroy roads and canals, and guarded by a fort. You can see it all by ox-cart or bateau or by foot. But take your time, life's too good to hurry.

Another way we were.

The brainchild of the Duke of Wellington no less, the Rideau Canal system was completed exactly one hundred and fifty years ago linking Ottawa with Kingston, as a military waterway secure from the hostile fire of American shore batteries along the St. Lawrence.

If the Iron Duke could only see it now.

The Rideau Canal today is the preserve of pleasure cruisers and houseboats, many carrying U.S. flags, some available to rent by the week to visiting boatmen with a yen for a relaxing escape route from the workday world. A whole host of sesqui-centennial celebrations are slated for this anniversary year.

The way we warred.

At the southwestern terminus of the Rideau Canal sits the historic town of Kingston, presided over by the grim grey limestone walls of Old Fort Henry. Completed in 1834, Old Fort Henry was designed to fend off invasion from the south. Now each year sees thousands of tourists storm the mighty fortress to take home a rich treasure of military memories and, of course, souvenirs and postcards.

Of special interest are the famed Fort Henry Guard, trained in the precision formations of nineteenth-century British line regiments and outfitted in full red-coat regalia. A highlight is the performance of the sunset Ceremonial Retreat, when the gathering dusk is shattered by the rattle of rifle-fire and the boom of cannon echoing and rebounding off the old stone walls. It's a *son et lumière* calculated to send shivers of excitement down the spines of today's holiday invaders.

Riverside pastimes.

From Kingston east along the St. Lawrence to Cornwall stretch many miles of parks maintained by the St. Lawrence Parks Commission for the pleasure of our summer visitors. Campsites abound. It's quiet enough for a bird sanctuary and a great place to get back to nature.

The river's charm is accessible by water as well, as tourboats regularly ply the many scenic channels among the Thousand Islands. Your choice of vessels includes the Canadian Empress a 32-stateroom replica of a turn-of-the-century pleasure boat and the Island Queen, an honest-to-goodness paddlewheeler. Both hail out of Kingston and offer a different perspective of the spectacular Ivy Lea Bridge.

For rustic relaxation, Ontario gives you an inn.

A hundred years ago travellers in Ontario looked forward to the warmth and comfort of the roadside inn at the end of a long day's ride. Today some things have changed. For one thing the roads are better, which may be something of a blessing since many of our inns are off the beaten track. But the traditions of hospitality fostered by these grand old institutions are being preserved by a whole new generation of inn-keepers and restaurateurs.

Home-baked bread away from home.

Call it hearty fare, fine dining, *haute cuisine* or just plain good food, it's the specialty of the house at many of Ontario's restored inns, country hotels, road houses, old mills, railway stations, coach stops, Victorian homes and Edwardian mansions. From home-baked bread and pies to garden-fresh vegetables to roast duck with cherry sauce accompanied by vintage wine, the selection is as varied as your tastes and uniformly very good. After the meal, take a stroll among the grounds, check the stars, browse through the local antique shop or have a quiet drink by the fire in the lounge. After all is said and done, Ontario's countryside can be pretty civilized.

Many inns offer accommodation as well, but reservations are usually in order, especially if you're looking for a room with an open fireplace or a four-poster canopy bed. You can't help but think that the good old days weren't bad at all.

Ontario is a natural playground.

North of Toronto lie Ontario's lake-studded woodlands, long regarded as the ideal setting for perfect relaxation. Starting with the broad expanse of Lake Simcoe, the summer vacationers from Toronto and the States began colonizing the peaceful shorelines moving northward with the railway or by boat along the Trent-Severn canal system. Beyond this are the famous Muskoka Lakes. Among the world's most celebrated lakelands, they have been compared to England's Lake District. In fact many of the town names are the same.

Everyone who travels these regions succumbs to the magic of the scenery. By the turn of the century, the first vacationers were well on their way to making lakeside living truly liveable. And it is the style with which they succeeded that sets the tone in resorts to this day.

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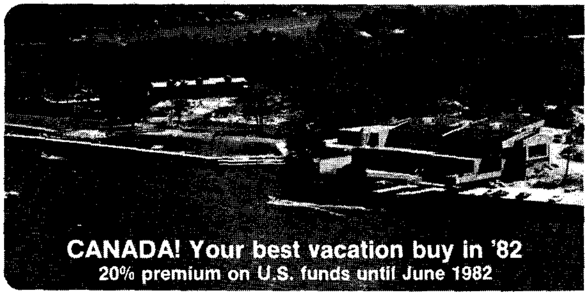
Great Vacation Getaways!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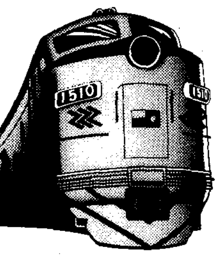

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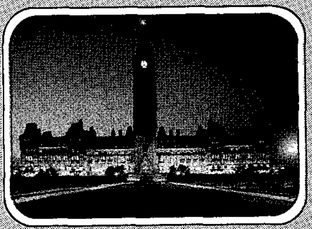

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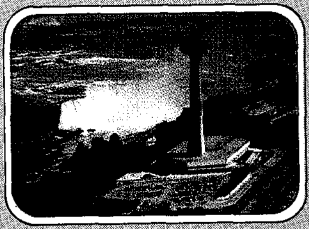

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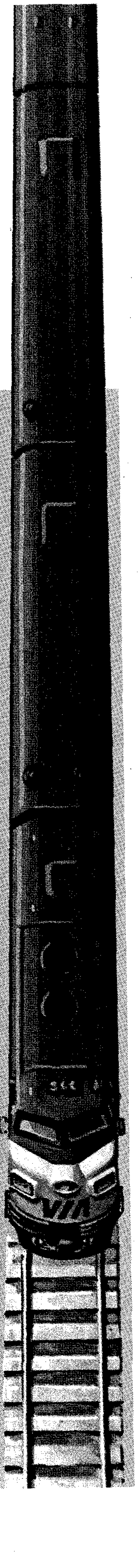

Books/William Beecher

HENRY THE DISCREET

"...Contrary to Kissinger's claims, most of the sources of the Cambodia leaks supported the bombing of sanctuaries..."

Years of Upheaval, *by Henry Kissinger. Little, Brown; 1,214 pages; $24.95.*

HENRY KISSINGER'S SECOND VOLUME OF memoirs is chock-full of historical nuggets, illuminating insights, and strategic depth. Unfortunately, it is also shamefully self-serving, evasive, and misleading.

In his foreword, Kissinger concedes that a truly three-dimensional assessment of the events he portrays must await a time when scholars can evaluate his perspectives against those of many other players on the world stage he so often seemed to dominate. As a bit player in one of the most controversial incidents that Kissinger discusses—the tapping of the phones of seventeen officials and reporters—this reviewer can offer those scholars a measure of help.

Kissinger can't bring himself to apologize for his central role in the affair (though he admits it is the one official act about which he is "most ambivalent"). He justifies going after the sources of leaks of such secrets as the bombing of Cambodia on two counts: that they obviously opposed such efforts and leaked information to sabotage them, and that in so doing they risked the lives of G.I.'s and prolonged the Vietnam War. Yet, as the man who broke the Cambodia-bombing story in the New York *Times* and kicked off the whole investigative binge, I can relate that most of the sources did not oppose but in fact supported the bombing of the Cambodian sanctuaries. More important, a case can be made that the war was drawn out and lives wasted by Kissinger and Richard Nixon's strenuous efforts to hide the bombing from the public.

The new administration had assumed power in 1969 determined to send a signal to Hanoi that it was tougher than its predecessors and was quite willing to break self-imposed military restraints in order to force a negotiated settlement on "honorable" terms. Had Nixon announced that he would no longer countenance the killing of Americans from safe havens and would strike the enemy wherever he hid until he made peace—and received public support, or at least acquiescence—that would indeed have sent his message. But the concealment of the bombing from the American home front assured the flinty pragmatists in Hanoi that they merely had to wait until the new leaders in Washington caved in. Four years and many casualties later, that was the result.

Some portions of Kissinger's narrative, such as the chapters on the frustrating but eminently successful 34 days of shuttle diplomacy in the Middle East, receive almost day-by-day detailed coverage. But, inexplicably, one of the most troubling moments for the president and his inner circle as they resisted the notion of resignation is told in only a few perfunctory sentences.

On August 1, 1974, Kissinger reports, Alexander Haig, then the president's chief of staff, informed him that White House sentiment was heading toward resignation "though the Nixon family was violently opposed." The next day, Haig "told me that Nixon was digging in his heels; it might be necessary to put the 82nd Airborne Division around the White House to protect the President." Kissinger says he told Haig this was "nonsense." Haig agreed it wouldn't do to operate the presidency from "a White House ringed with bayonets," but he simply wanted to give Kissinger "a feel for the kinds of ideas being canvassed."

That's all Kissinger provides. He doesn't inform the reader that Secretary of Defense James Schlesinger became so alarmed that he directed the Joint Chiefs of Staff not to implement any order from the White House, not even from the commander in chief, without first getting Schlesinger's authorization.

Kissinger doesn't tell us who was "canvassing" this idea of putting 15,000 troops around the White House to "protect" Nixon. Protect from whom? Certainly the Secret Service could have protected him from a few crazies. From federal marshals? From the F.B.I.? Not only historians would be interested in these and lots of related questions. But Kissinger keeps his discreet silence.

Kissinger doesn't mind devoting extensive space—nearly seven pages, in fact—to a discussion of the 1972 SALT I accords, the Anti-Ballistic Missile Treaty, and the Interim Strategic Arms

Troika: *Brezhnev, Nixon, and Kissinger during the June 1974 summit talks.*

William Beecher, a former Washington correspondent for the Wall Street Journal *and the New York* Times, *now covers Washington for the Boston* Globe.

Photograph courtesy of the White House.

"...Kissinger devotes extensive space to his Middle East diplomacy, a few sentences to Haig's thoughts of a coup..."

Limitation Agreement. He expends considerable effort countering critics of the accords and concludes, "The first SALT agreement was not extracted from us by clever Soviet negotiators; the conditions it reflected were conditions we had imposed on ourselves by our earlier decisions and our domestic turmoil." What he leaves out is critically important.

One of the principal objectives of SALT I was to preserve America's 1,000 Minuteman missiles by putting a cap on the number of super-large Soviet SS-9 missiles, which if equipped with multiple warheads could threaten all the American I.C.B.M.'s in a first strike. In the negotiations, Kissinger allowed the Soviets to include a clause for "modernization" of all their I.C.B.M.'s—heavy and light—which permitted the replacement shortly thereafter of light, single-warhead missiles by the hefty SS-17 and SS-19 multiple-warhead missiles. That, quite predictably, has led to the current situation, in which all the Minutemen are vulnerable to surprise attack. Nor does Kissinger mention an intercepted conversation—before the deal had been completed—between Leonid Brezhnev and the commander of his Strategic Rocket Forces checking to see whether the modernization formula would be adequate for his needs.

Some 751 pages later, in addressing the SALT II problem, Kissinger brings up the troubling new SS-17 and SS-19 multiple-warhead missiles. "Emerging so soon after the signature of SALT I, they left little doubt that the Soviet perception of stability was not the same as that of our arms controllers." The principal American arms controller was, of course, Kissinger himself.

Returning from the Middle East shuttle, Kissinger found his likeness on the covers of *Time* and *Newsweek*, the latter depicting him as Superman. But a few days later, he was asked at a press conference whether he had a lawyer to defend him against perjury for earlier congressional testimony about wiretapping and the White House Plumbers unit.

Kissinger confides that he was shattered. He decided to force the issue a few days later by demanding, at an emotional news conference in Salzburg, that such charges cease; otherwise, he would resign. Kissinger expresses puzzlement at Nixon's "churlish" reaction. But what did he expect? The falling president was grasping at what he hoped would be a successful foreign tour to convince America he was indispensable, and here was his foreign-policy wizard upstaging him and showing who was *really* indispensable.

One of the most poignant passages in the book describes a tour Nixon conducted for Kissinger and Bebe Rebozo to his childhood home in Whittier:

> I have always thought of this car ride through Southern California as one clue to the Nixon enigma.... Nixon sought to move the world, but he lacked a firm foothold. That, I suppose, is why he always turned out to be slightly out of focus. His very real gentleness, verging on sentimentality, ran the risk of sliding into mawkishness. And his cult of the tough guy was both exaggerated and made irrelevant because it had to be wrung from essentially resistant material. Nixon accomplished much but he never was certain that he had earned it.

That illustrates the kind of revealing insight Kissinger is capable of bringing to bear on people and events around him. Pity that can't be said for the book as a whole. ■

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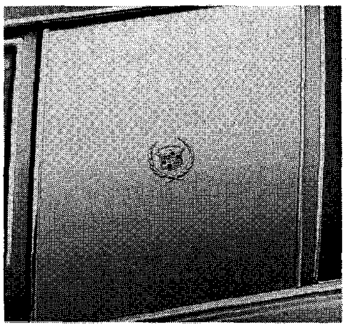

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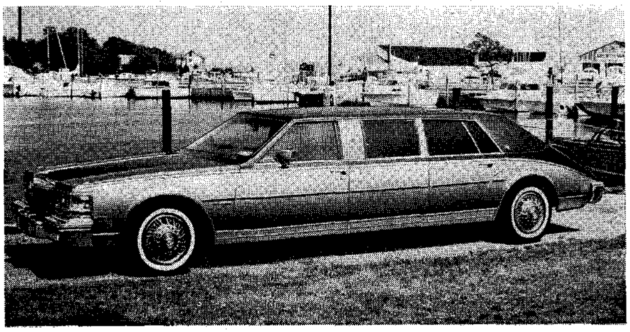

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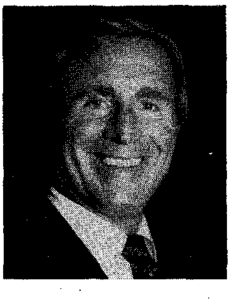

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Dance/Tobi Tobias

EVERGREENS

"...The antic movements of Cunningham, the formal steps of the New York Baroque Dance Company—all brand-new..."

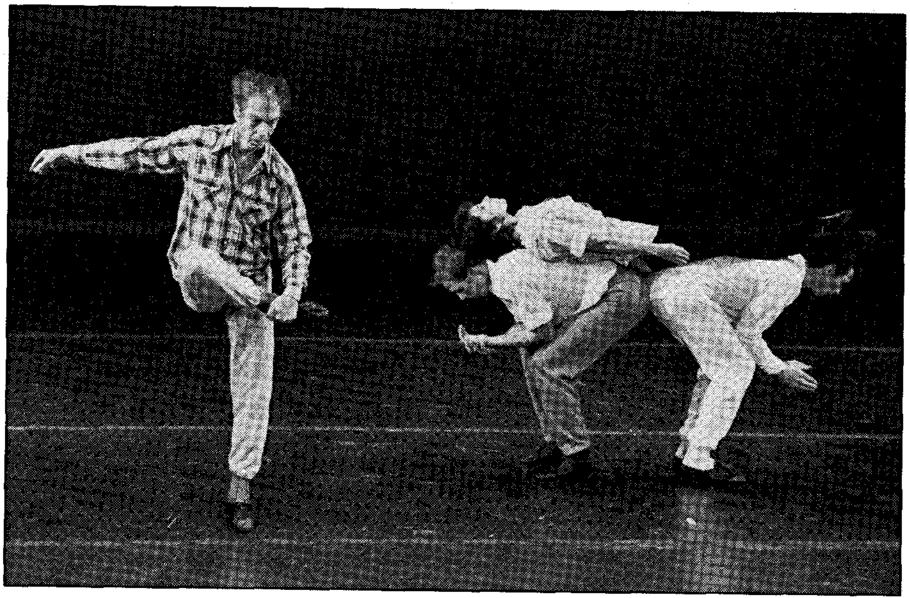
Merce Cunningham HAS WORKED IN the theater for close to half a century. And yet the dance crowd and the wider public who flocked to his recent season at the City Center disagree over the role he should be assigned today. Is it safe to canonize him as a Grand Old Man or is he still an active revolutionary?

These differences were acted out at the first of the Events sprinkled through the regular repertory season, an Event being an 80-minute collage of unidentified selections from the Cunningham canon—presented fragmented or entire, stripped of their customary décors and scores and set to sound created for the occasion. I'd number among those who still find Cunningham dangerous the dozens who left at intervals as well as those who remained to cheer.

It's hard to know how the rest, who greeted the performance as if it were just what they'd been led to expect, retained their complacency in the face of *Winterbranch,* which cropped up whole. Here, plunged in darkness or picked out by searchlight beams, alienated bodies endlessly struggle and fall, often in excruciating slow motion, or run, precipitously, to no perceptible goal. There's no need to interpret *Winterbranch* as a vision of urban or Holocaust terror; it's profoundly shocking simply in the abstract. Its impact has hardly lessened since it was new, in 1964.

The wide range of mood in Cunningham's repertory was evident when, two days after giving *Winterbranch,* the company introduced the antic *Gallopade.* Accompanied by Takehisa Kosugi's *Cycles,* Cunningham, two other men, and five women of assorted sizes appear, decked out in rakish combinations of studio gear and extra-large cowboy shirts, tails flapping. They jounce and sprawl through madcap groupings, couplings, shenanigans.

In the silliest, most engaging stretch, the younger dancers form a circle enclosing their master, who collapses like an unstrung puppet. When their attentiveness wavers, he sneaks off—only to return to his original position, having changed his plaid shirt for one of brilliant aqua. Then Rob Remley woos a reluctant Susan Emery. One's attention is distracted from their hapless courtship by the other six, who sit powwowing in an upstage corner, gesticulating in exaggerated sign language and bouncing their buttocks on the floor. Finally the members of the sextet rise, assemble themselves for action in two trios, and appear to await a third. Here comes the couple with the fruit of their romance—a giant Raggedy Andy, baby making them three.



The masterly Merce: *Cunningham with company dancers in his new* Gallopade.

Cunningham's new *Trails* is far more neutral. John Cage's *Instances of Silence* seals its hearers inside a humming, rattling car that speeds along a well-traveled highway. The ten dancers take on an uncanny clarity as they zoom close and remote in our field of vision, against Mark Lancaster's glowing red cyclorama. The construction of the piece emphasizes numbers: A duet is followed by a trio, then a quartet; then the permutations are too quick to record; finally there's a leisurely succession of duets.

The couple dances emphasize contrasting physical personalities. For instance, Ellen Cornfield's stocky body, with its juicy movements, is paired with Neil Greenberg's lankiness and slight, appealing awkwardness. The two you remember best are the ones who open the piece: dark, tall Alan Good, with the small, neat head and monumental thighs, and Megan Walker, gawky and mettlesome as a colt. The movement Cunningham assigns them accentuates the length, reach, power, and quickness of their legs. What a fitting activity for a choreographer of Cunningham's years—making the essentials of dancing look brand-new.

THE FIRST WEEKEND IN SPRING FOUND historical-dance fans as well as early-music buffs at Pace University's Schimmel Center for the Arts, for Concert Royal's "original-instrument premiere" of the Prologue and one act of Jean-Philippe Rameau's *Les Indes Galantes.* In this French Baroque opera-ballet, dancing plays not an incidental but an integral part. To complement the work of James Richman's ensemble, who use antique instruments or their copies and employ period techniques, Catherine Turocy, director of the New York **Baroque Dance Company,** constructed choreography based on dance notations and iconography of the time. As scholarship, the results are enlightening; as entertainment, they are refreshing.

The Prologue takes place in a pastoral setting where Hébé, goddess of youth, and her ally, Amour, lose the male half of four loving pairs to Bellone, who lures the men away with the promise of martial glory. The couples represent different European countries; thus, the opportunity for dance duets with varying

Photograph by Johan Elbers.

national characteristics. The Italians demonstrate the basic form of Baroque dance, which prefigured classical ballet: the elegant, plumb-line carriage, the sprightly steps decorated with beats, the ornamental arm flourishes. The French duo are more languid, circling each other, with unbroken under-the-lashes eye contact. The Spaniards sport castanets and a touch of flamboyance.

Best of all is the Polish duet, performed by Turocy and Roger Tolle. While the movement never departs from its courtly base, it becomes heavier and more ground-conscious here, with friskier beats. Turocy, a small, pretty, apple-cheeked woman with a bubbling style, looks utterly at home in it.

Other occasions for dancing in the Prologue are a sober, macho quartet for the conscripts, who manipulate huge flags on staffs, and a piquant solo for Cupid when Amour (a sung character, like Hêbê and Bellone) descends from the sky in a cloud car.

As a result of the European lovers' dereliction, Amour sends his own troops to exotic territories to gather new devotees. Each of the four ensuing acts of *Les Indes Galantes* depicts a foreign romance. In the one produced by Richman and Turocy, "Les Incas du Pérou," a conquistador, Carlos, woos the native princess, Phani, away from her people and their "primitive" religion. His rival is the tribe's high priest, Huascar, who is not above representing his desires as the will of the gods. The action culminates in earthquake and volcanic eruption, theatrical counterparts to the passions of love, lust, anguish, and suicide.

The dancers play Incas, their basic-Baroque vocabulary duly embellished with naïf, angular motifs. Roger Tolle is the most distinguished of them, his placement beautifully exact. Confidence and conviction radiate from his bearing and facial expression, enabling him to make the most alien material believable.

The dance that said most about the genre's integration of movement and song was a female group passage featuring the calm, willowy Ann Jacoby (New York Baroque's co-founder) and Ann Monoyios, the singing heroine of the evening (she played Hêbê as well as Phani). Apart from a bounding solo for Jacoby at the start, the handsome singer duplicated Jacoby's phrases, simultaneously, in mirror image, without suffering from the on-the-spot comparison. It is beyond my scope to comment on Monoyios's vocal performance, but I may say that she is a graceful, self-possessed dancer. For the balance of the Peruvian adventure, stage director John Haber attempted to harmonize the singers' physical behavior with the neighboring dancers'. His success was understandably qualified, but he managed to convey the idea of the thing. ■

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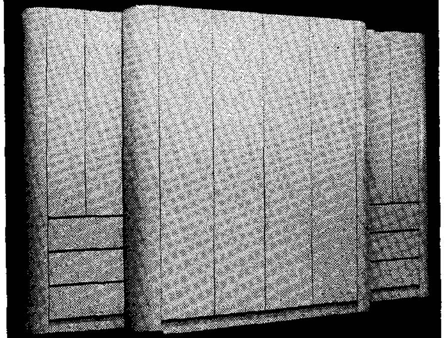

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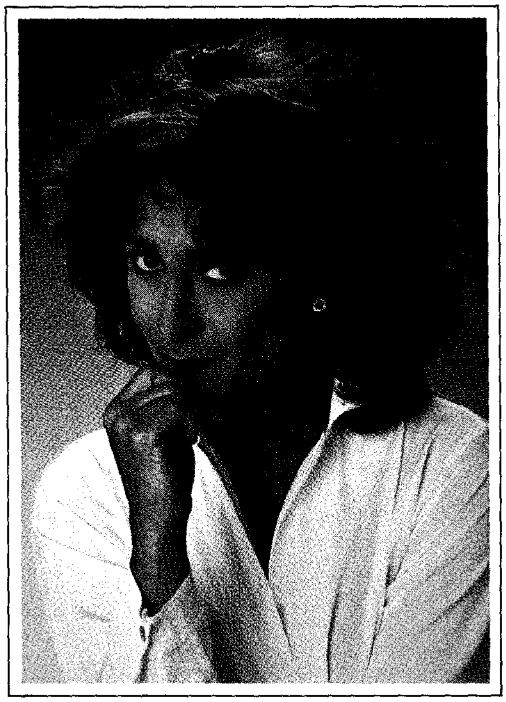
Elizabeth Ashley talks about her 'first time.'



ASHLEY: My first time was on the 'red-eye' from LA to New York.

INTERVIEWER: I had no idea you could get Campari on airplanes.

ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER: Well, what was it like?

ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

INTERVIEWER: Really? Tell me the whole story.

ASHLEY: Well, I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

INTERVIEWER: You certainly have a memory for detail. Then what?

ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: What did you say?

ASHLEY: "Is this it? Is this what all my friends are raving about?"

INTERVIEWER: Was he offended?

ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

INTERVIEWER: Yes, I'm sure. By the way, whatever happened to the man on the plane?

ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

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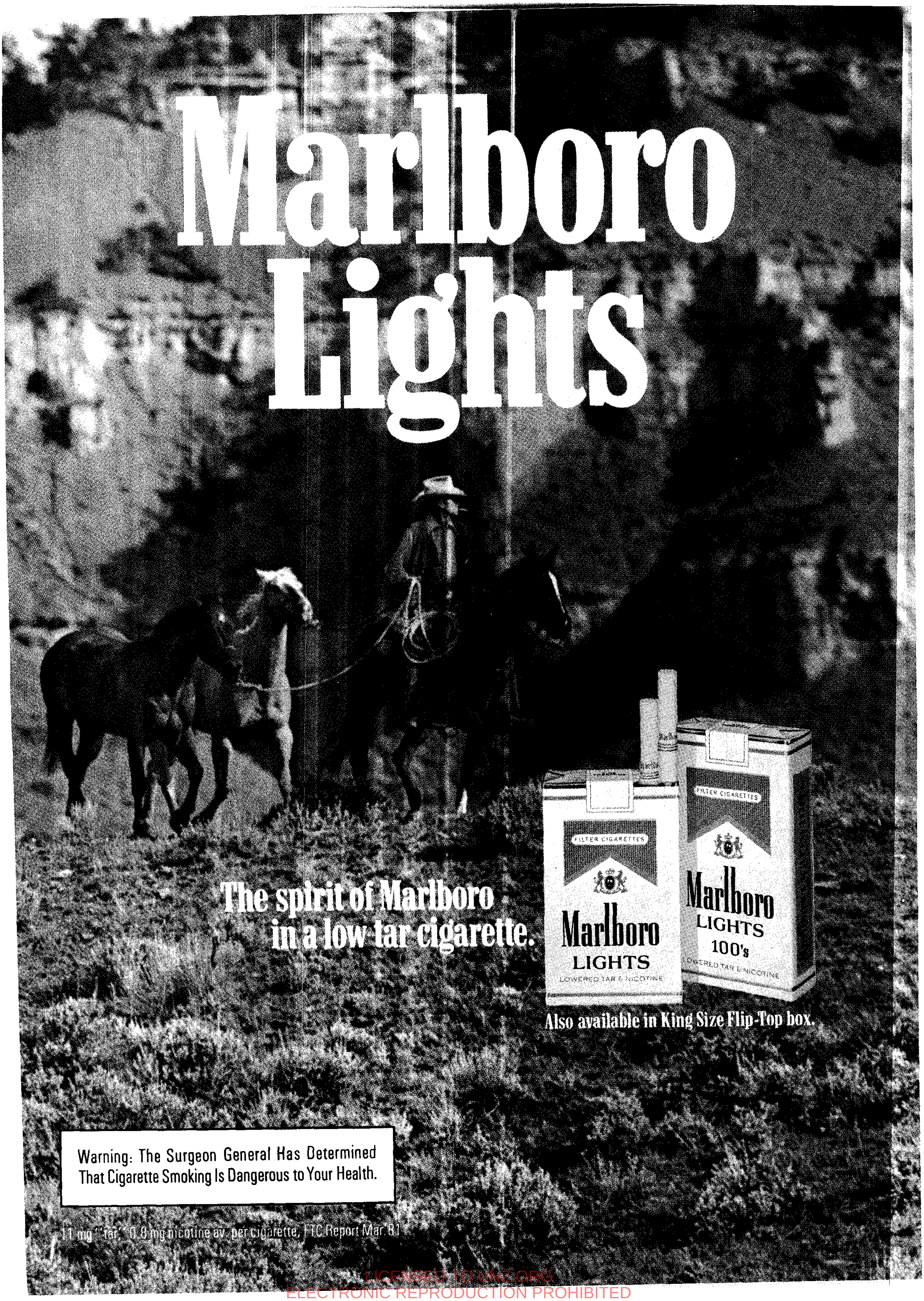
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On Film/William Wolf

RESHAPING A SEX SYMBOL

"...Many performers seek greater fulfillment for themselves through writing or directing. Dyan Cannon has found it..."

DYAN CANNON WAS SHOCKED WHEN SHE watched her performance as Myra Bruhl, the vulnerable would-be murder accomplice in *Deathtrap.* "I've had strong reactions to myself on the screen before but never one this strong," she says. "I didn't recognize *me.* I don't think she looks like me, sounds like me, or walks like me. But that's what I wanted when I was playing her. I decided to pull out all the stops."

Who exactly is this "me"? Cannon, who is 43, has applied considerable mental energy over the years trying to find out. Throughout her career she has been a fascinating composite—a pulchritudinous Hollywood sex symbol whose talent transcends the image. Many performers talk about their desire for greater creative fulfillment through writing and directing. Few do anything about it. But Cannon has actually taken action to reshape her career.

One of her first steps was the 1976 short feature *Number One,* which she wrote, produced, and directed as part of the Women's Directing Workshop of the American Film Institute—and which won her one of her three Oscar nominations. Amazingly, she made it for a mere $10,000. Although technically rough, for a first effort it reflects remarkable talent. With humor and compassion, Cannon examined what happens when two five-year-old girls engage in an I'll-show-you-mine-if-you-show-me-yours exploration with little boys in school only to have the principal who catches them escalate the incident into a trampling of childhood innocence.

Number One was made six years ago, and although Cannon has been busy developing other projects, none has yet reached the screen. Her latest effort is *Current Events,* a film she co-wrote and will direct. The story centers on teenagers in Venice, California, who want to belong and are forced by peer pressure to sell out—morally and in every other way. Cannon has a part in the film as a teacher. "It's easy," she says. "The film focuses on the children."

Cannon says she could have directed other films. "I've turned down a chance to do seven or eight features, because they weren't right," she explains. She speaks with confidence, as if she were an old hand behind the camera. "I don't feel like a new director, because I've worked so closely with the biggest people in the industry," she says.

So far, directing has not entirely overtaken Cannon's acting. From *Deathtrap* she plunged into the New York filming of *Author, Author,* also starring Al Pacino and Tuesday Weld and directed by Arthur Hiller (*Making Love*). In the film, Pacino is married to a woman with children from earlier marriages. "They asked me to play the girl friend," Cannon says. "It's a smaller part than that of the wife, but it's what I wanted to do, so I did it."

Cannon's thoughts on acting go beyond specific roles. "I love acting," she says, "but I don't have as great a need to act as before. I do have a need to portray a certain kind of woman—and I'm closer to that in *Author, Author*—a woman capable of loving a man very much and telling him off at the same time, someone who's honest."

Pulling out the stops: *Cannon in* Deathtrap.

Cannon thinks she finally has a firm understanding of who she is and what she wants, a state she attributes partly to a four-year stocktaking hiatus from film acting during the 1970s. After being "discovered" in the late 1950s, she worked in television and film and onstage. Her first Oscar nomination for acting was for the role of Alice in the 1969 comedy *Bob & Carol & Ted & Alice,* Hollywood's gingerly treatment of wife swapping. But there had been too many "films without substance," and she wanted a chance to think.

"It was long after I was divorced from Cary Grant," she recalls. (They were married for two years and have a daughter, Jennifer.) "The divorce had nothing to do with it. This time of introspection was scary but fruitful. I ran out of money, and after I said no to film offers, they stopped asking me. I supported myself by working in the theater and did nightclub acts. I started to write. I decided that, whether it was with my career, with a man, or with friends, I wouldn't compromise. I wasn't going to be with someone because I was lonely. That was the time when I was celibate."

Dyan Cannon celibate? "I knew many attractive men," she explains, "but it seemed to me that everything was backward. People were jumping into bed together and then getting to know each other. My friends asked how I could do anything as stupid as being celibate. But I said, 'Okay, I'm going to be stupid for a while.' If I hadn't, I don't think I would have ever taken the time to write *Number One.*" When Warren Beatty asked her to play the unfaithful, conniving wife in *Heaven Can Wait* (1978), she refused, but finally relented. The role won her another Oscar nomination.

At the moment, Cannon has her eye on the stage. She plans to rehearse a play (*Lady and the Clarinet*) at the Mark Taper lab, in Los Angeles. Broadway-bound? "We'll see how it goes," she hedges. There may also be a musical ahead based on a script she co-wrote titled *Jenny Rebecca.*

Cannon insists she's not impatient to begin directing *Current Events.* "The *when* isn't as important to me as the *how.* Whenever it happens, I know it'll be the right time." ■

Music/Peter G. Davis

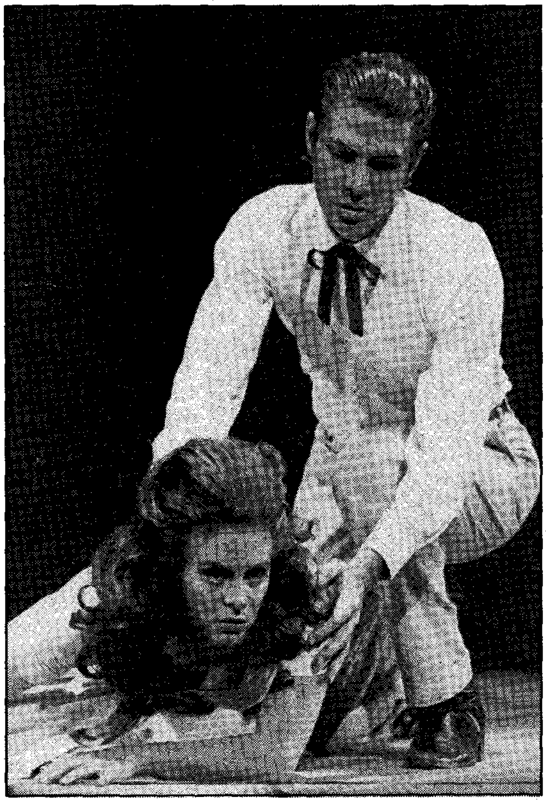
ITALIAN ICE, BACKWOODS BRIMSTONE

"...The Met's *Vespri* is Verdi melodrama made cold, remote, passionless. City Opera's *Susannah* crackles with energy..."

SEVERAL YEARS AGO, I ASKED JOHN DEXTER what he thought was the main problem with opera in this country, and at the Metropolitan in particular. "The high cost of lumber!" was the thunderous reply, and I think he really meant it. Dexter's thrifty productions have been the most chillingly austere in the Met's recent history, which may be one reason that the director's activities with the company have gradually dwindled by mutual consent. Met audiences like to be dazzled when the curtain rises, lumber prices or not, and this year's new offerings of *La Bohème, The Tales of Hoffmann,* and *The Barber of Seville* have proved that it is still possible to present opera lavishly without breaking the budget.

While Dexter may not be in charge of many new Met productions in the future, his past work will necessarily be around for years to come, as the current revival of **I Vespri Siciliani** reminds us. Like his other stagings of Verdi operas, Dexter's *Vespri* is cold, remote, and passionless, an impression only partly due to Josef Svoboda's stark scenery. Even this director's critical successes in the more modern repertoire—*Lulu, Carmélites, Billy Budd, Mahagonny,* and *Parade*—were often more interesting as impersonal solutions to problems of practical stagecraft than grippping revelations of the operas' content.

Dexter prefers to work with set designers who present him with a rigidly organized physical unit that by its very shape dictates the action—the Dexter production of Peter Shaffer's play *Equus,* for example, played out on a squared arena stage that functioned as an exceptionally powerful visual image. For *Vespri,* Svoboda has built one of his familiar black staircase constructions bathed in white light, and this giant apparatus dominates everything. While the cumbersome device effectively divides the French soldiers from the Sicilian insurrectionists until they meet in full fury on the steps for the final massacre, it is miserably conceived to accommodate the opera's most central dramatic concerns. On one hand, *Vespri* is an eye-filling spectacle in the Parisian grand-opera tradition, and on the other, it is a typical Verdian melodrama of tragic conflicts between larger-than-life heroic individuals. The barren Dexter-Svoboda production serves neither element as it obstructs the action and suggests symbols where none exist. The characters wander aimlessly upstairs and down all evening, shadowy abstractions as meaningless and drab as their surroundings.



Esham and Ramey: *From innocence to cynicism.*

Since there was no way that the cast could bring the opera to life under these depressing conditions, even when spurred on by James Levine's spirited conducting, the singers concentrated primarily on scoring vocal points. Pablo Elvira as Monforte was especially outstanding, shaping phrases with firm, rich tone and real expressive dignity. Ruggero Raimondi sounded more like a baritone than a bass as Procida, although when the notes lay in his most comfortable range he rose to the challenge nobly. After her unhappy Normas, Renata Scotto is back in representative form. If she handled Elena's arias rather cautiously, her singing had its customary blend of fire, intelligence, and dramatic variety. Wieslaw Ochman's provincial Arrigo was the only major disappointment. The Met should really start all over from scratch with this opera, find a production team more in sympathy with its character, and present the work in its original language as *Les Vêpres Siciliennes.* Some people might even be surprised at how exciting the piece can be.

WHEN BEVERLY SILLS GETS HER WAY AND has the New York City Opera's name officially changed to the American National Opera, she should take a solemn vow to stage at least three American works every season. Aside from justifying the new title and reviving a noble City Opera tradition that has languished in recent years, that policy, if carried out with care, could be a tonic for the company's young singers. It has always amazed me to watch obviously gifted performers numbly going through the motions of a piece from the standard Italian repertoire, and then suddenly coming alive in a contemporary American opera, even one of less than deathless quality.

It happened once again at the City Opera's revival of **Susannah,** a performance crackling with energy and a genuine commitment to the material. Frankly, *Susannah* ranks fairly low on my list of operatic preferences, American or otherwise. Carlisle Floyd, who wrote both the libretto and the music, has a modest musical talent at best, and this 1956 version of the chaste Susannah destroyed by a passel of hypocritically pious town elders—transferred from the original biblical setting to backwoods Tennessee—is hokey, manipulative melodrama. Still, the piece generates a raw, punchy theatrical power that few audiences can resist, and this cast, under Lou Galterio's skillful direction, clearly loved every minute of it.

As Susannah, Faith Esham has finally found a role to bring out the talent that some of us suspected was there all along.

Photograph by Beth Bergman.

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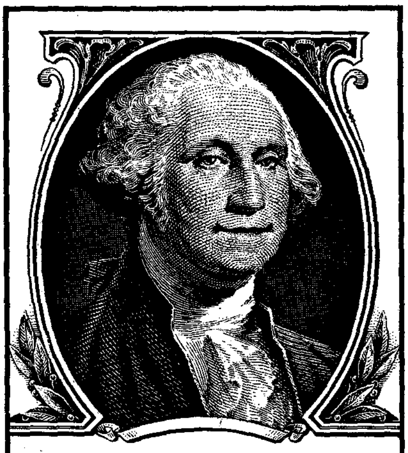
From fun-loving innocence through bewilderment to hardened cynicism after rape at the hands of a fire-and-brimstone evangelist, Esham caught every shade of the character, while making positively ravishing sounds with her lovely soprano. Samuel Ramey's suavely sung Olin Blitch was a superbly controlled performance in every way, all the more effective for its understatement and suggestion of repressed hysteria. John Stewart as Susannah's beery brother, David Hall as the nasty Little Bat, and the entire cast of City Opera regulars cooperated to deliver one of the company's most polished ensemble efforts. In his debut on the podium, Bruce Ferden performed a small miracle by making the crude orchestration sound almost palatable without undercutting the tensions for an instant. *Susannah* may not be great art, but the City Opera's seductive production pretends that it is, and with brilliant results.

Records: Current Crossovers

STRANGE THINGS ARE HAPPENING IN the world of classical records. Descending upon us like the plagues of Egypt are dozens of discs known as "crossovers"—pop records masquerading as classical. Everyone is getting into the act: Placido Domingo sings duets with John Denver; Itzhak Perlman plays jazz with André Previn; James Galway weaves flute arabesques around Cleo Laine's vocals; violinist Pinchas Zukerman, trumpeter Maurice André, and flutist Jean-Pierre Rampal team up with jazz composer Claude Bolling.

A classical musician does not necessarily have to be involved for a record to cross over and earn quick, big bucks. A new Duetsche Grammophon disc features upbeat arrangements of Mozart, Chopin, and Bach for recorder and accordion played by the Cambridge Buskers, two British street musicians. Philips counters with Zamfir, King of the Pan Flute, playing Bach, Telemann, and Vivaldi on his dulcet pipes. Nonesuch is readying its crossover specialty, *The Tango Project*—Argentine dances arranged by avant-garde composers Eric Salzman and Michael Sahl. Even Composers Recordings, that austere label devoted to contemporary music, has asked such far-outs as Milton Babbitt, John Eaton, Barbara Kolb, John Harbison, and others to write Broadway-style tunes for a prospective disc titled *Pop Songs by Un-Pop Composers*. Classical music souped up for film soundtracks and intergalactic light shows is also selling briskly.

All this profitable activity is gladdening the hearts of record executives: Everyone in the field has become convinced that straight classical music will never again make enough money to jus-



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tify its existence. "Crossover may be the salvation of the classical-record business," declared Thomas Z. Shepard at a seminar on the subject held not long ago at WQXR. Shepard is the division vice-president of R.C.A. Red Seal classics, so he presumably knows whereof he speaks. The classical budget at R.C.A. has shrunk alarmingly over the past few years, judging from the trickle of new releases, and Shepard's superiors measure his success in terms of how much fast-moving product he can put out. The only way for him and his colleagues to sneak in a few legitimate discs that might possibly enrich future generations of record buyers is to come up with more ideas for gimmicky crossovers, ephemera that sells today and is forgotten tomorrow.

It's all very sick, but so is the record business in this country. The people who control the industry are mass-media-oriented executives. Few of them have ever learned the difference between a classical and a pop record, and they expect both to behave in the same way. Sure, a hot pop disc may earn a million in a few weeks before it disappears forever, but a good classical recording is a long-term investment and may continue to sell for decades. The Schwann catalogue is filled with records 25, 40, even 80 years old, timeless performances that long ago paid for themselves and are still in demand.

Very few of these treasurable discs were born without a struggle—come to think of it, there has never been a classical-recording project of any lasting value that was not the inspiration of one man who had the taste, vision, and guts to buck company opposition and get the job done. Back in 1902, Fred Gaisberg was ordered by the home office not to record an obscure Italian tenor he had just discovered, one Enrico Caruso—the upstart's fee was considered ridiculous. Gaisberg went ahead on the sly and paid the tenor out of his own pocket, because he knew genius when he heard it. A few years later, Caruso's recordings single-handedly made the fortunes of the Victor company, today R.C.A., and most of the discs are still in print.

C.B.S. would not be proudly repackaging its Stravinsky legacy in this centenary year had not Goddard Lieberson fought for the composer when he was alive and able to conduct recordings of his music. In 1958, London/Decca grudgingly gave John Culshaw permission to record *Das Rheingold* and subsequently the whole Solti *Ring* cycle. Much to the company's surprise, this costly undertaking made phonographic history and a tidy profit. R.C.A. is remastering the fabulous discs the label made with Fritz Reiner, Pierre Monteux, and Charles Munch in the late 1950s—some of the most breathtaking or-

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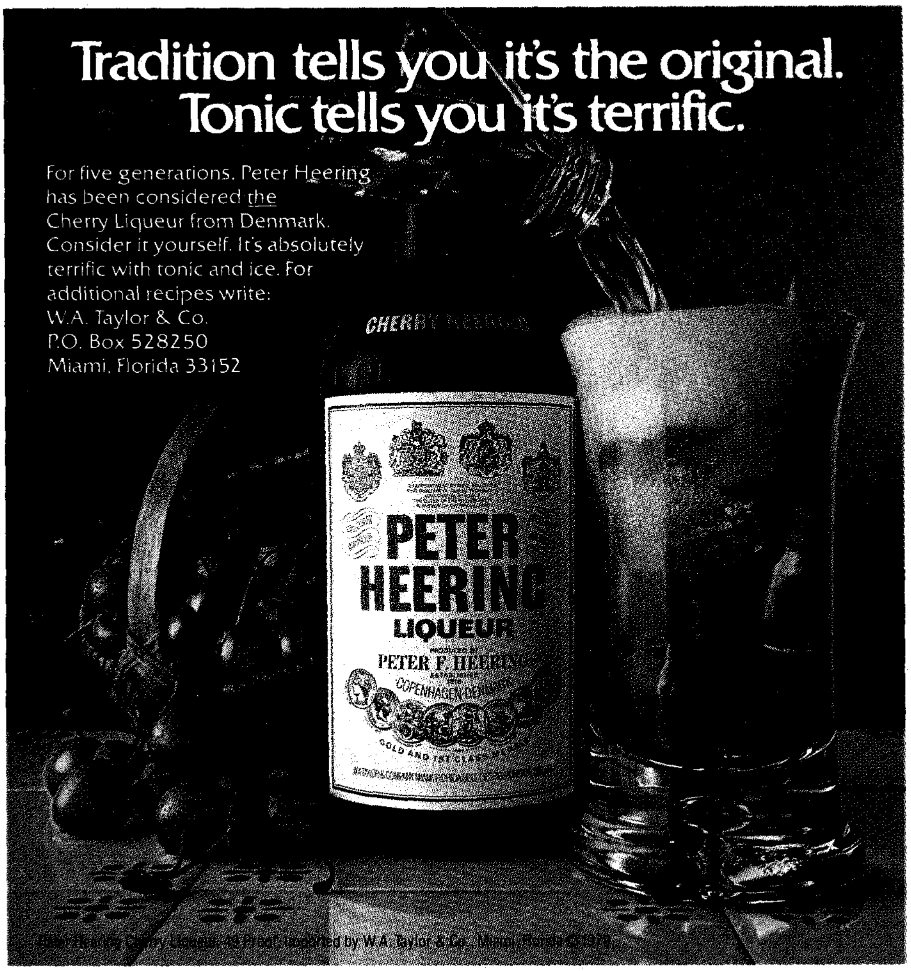
chestral recordings ever produced in this country, and they sound even more spectacular in their new format. How many of the classical records coming from R.C.A. today, I wonder, will be worth reissuing 25 years from now?

In a few weeks, Scribners will publish *On and Off the Record*, a memoir by the late Walter Legge, and it should be required reading for anyone in the record industry who still has a shred of conscience. From 1932 to 1962, Legge was the chief classical producer at EMI/Angel in London. His credo was simple: "It was my aim to make records that would set the standards by which public performances and the artists of the future would be judged—to leave behind a large series of examples of the best performances of my epoch." Passionately devoted to quality and blessed with an uncanny ability to discover musical talent before the rest of the world, Legge matched his words with deeds, masterminding countless superb recordings that are still sought out by collectors all over the world.

More than anyone else, Legge was responsible for launching and guiding the international recording careers of Maria Callas, Herbert von Karajan, and Elisabeth Schwarzkopf (later Legge's wife), and other musicians who came under his potent influence include Fischer-Dieskau, Klemperer, Gedda, Furtwängler, Gieseking, Lipatti, Giulini, Sutherland, Scotto, Nilsson, Ludwig, Cantelli—the list is practically endless. In his tireless quest for perfection, Legge waged many tough battles within his record company, stepped on a lot of toes, and made enemies, but the results were worth it. Without his crusading spirit we would not have such classics as the Callas/De Sabata *Tosca*, the Flagstad/Furtwängler *Tristan und Isolde*, Klemperer's Beethoven, Beecham's *Magic Flute*, the precious recorded legacies of Cantelli, Lipatti, and Neveu, and much, much more. A brilliant and perceptive writer, Legge tells his own incredible story with pardonable immodesty in this compulsively readable book.

There are no Legges, Culshaws, Liebersons, or Gaisbergs in the classical business today; they have been replaced by men who are running scared and fear for their jobs—not that anyone can blame them. Most classical-department heads might sincerely wish to make quality recordings in quantity, but they are prevented by a corporate mentality that thinks only in terms of instant mass success, quick turnover, and the lowest common denominator. So we will continue to be deluged by classical crossovers, a synonym for compromise, cowardice, and crud. To paraphrase Shepard, it may just be the death of the classical-record business. ▬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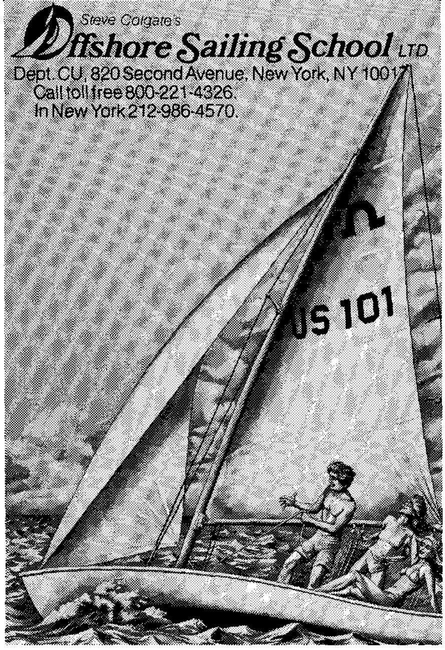

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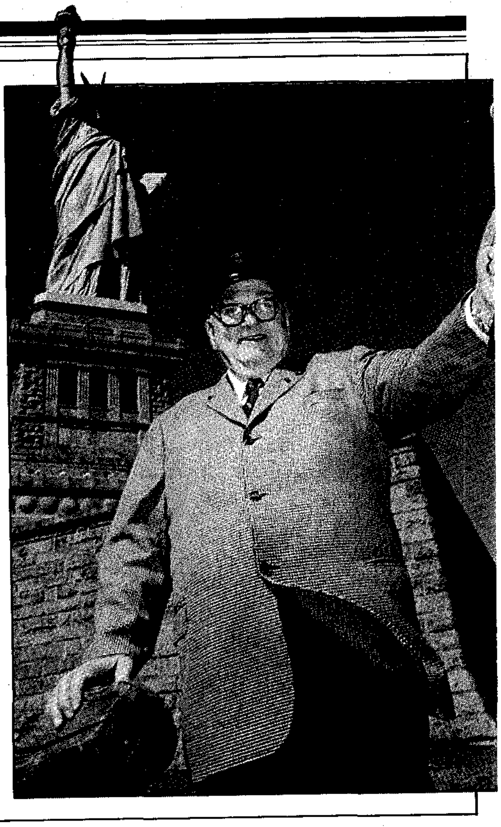

These Toolish Things

Fifty years ago, metalworker Kenneth Lynch Sr. (right) was hoisted up the Statue of Liberty to repair leaks and ravaged copper. Whipped by winds and doused by rains, he made the repairs with tools he had found in the statue's basement, tools the French workmen had used in 1886 to assemble Miss Liberty. Lynch, now 81, went on to found a prominent metalworking firm whose *oeuvre* includes the eagles that stare out from the Chrysler Building. And he kept trying to return those tools—which he had to remove from the site in order to be paid and which are now worth $8,000—but no one would listen. Until now. This weekend they go on permanent exhibition at the statue, and a 1928 bureaucratic blunder has been righted.

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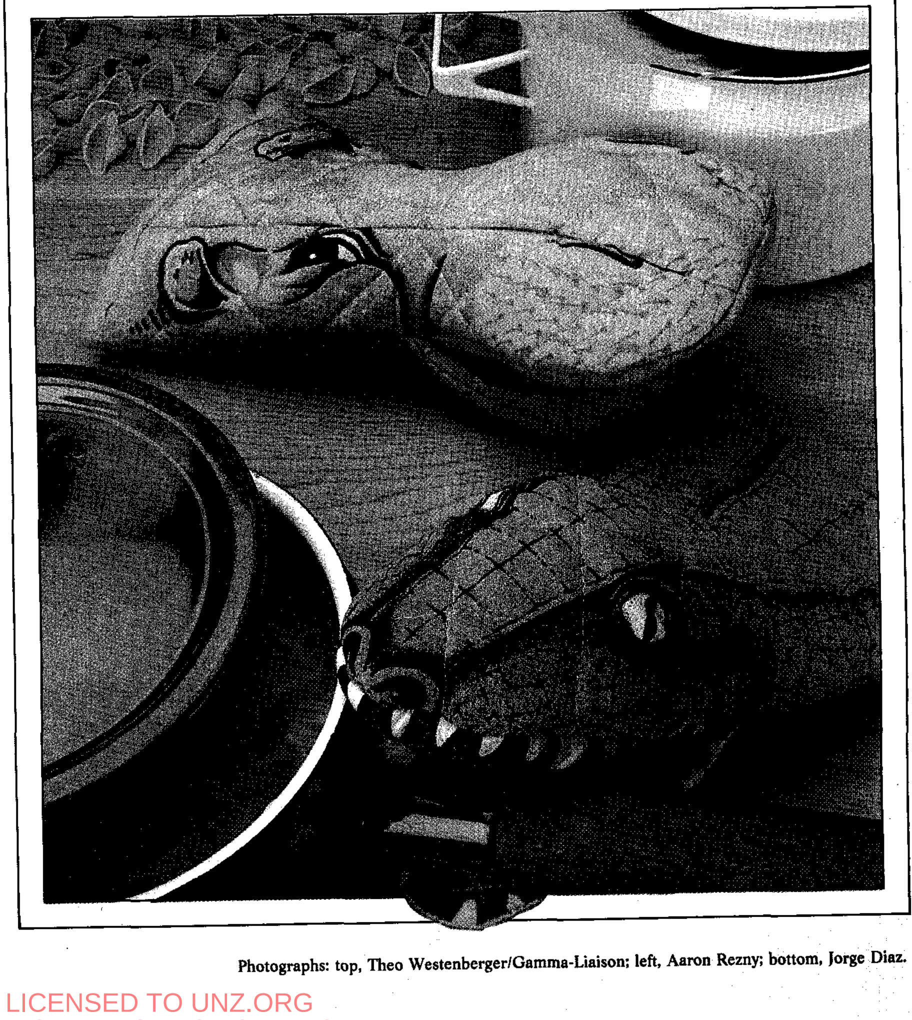

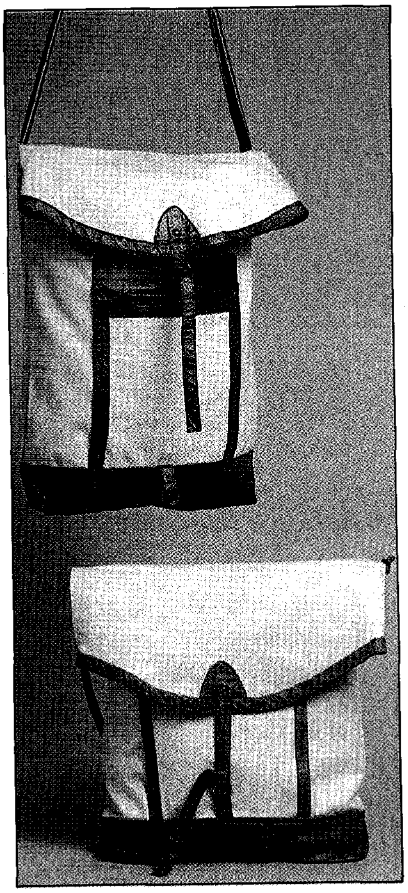

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Cutter's Way

If we were celebrating a friend's birthday, or her acceptance to medical school, or his new play, we'd be sure to advise Barbara Levitz and Patti Marie Baker of our plans three days in advance. That way, they'd have enough time to craft custom-made cookie cutters that form some of the cleverest cookies we've ever washed down with milk. The paintbrushes and palette (below) were made for a gallery opening. Baker and Levitz made the slice of cake and the coffee mug (right) just because they liked them. If their Baked Ideas inspire yours (or if you have an upcoming occasion and no ideas of your own), call them. You'll be happy to hear that the sugar (light) and spice (dark) cookies are as much a joy to the taste buds as they are to the eyes. There's no real minimum order, but there's a basic charge of $20 to have each cookie cutter snipped out of tin. Then it's $1 apiece for most cookies. One very large cookie costs $20 to $25.

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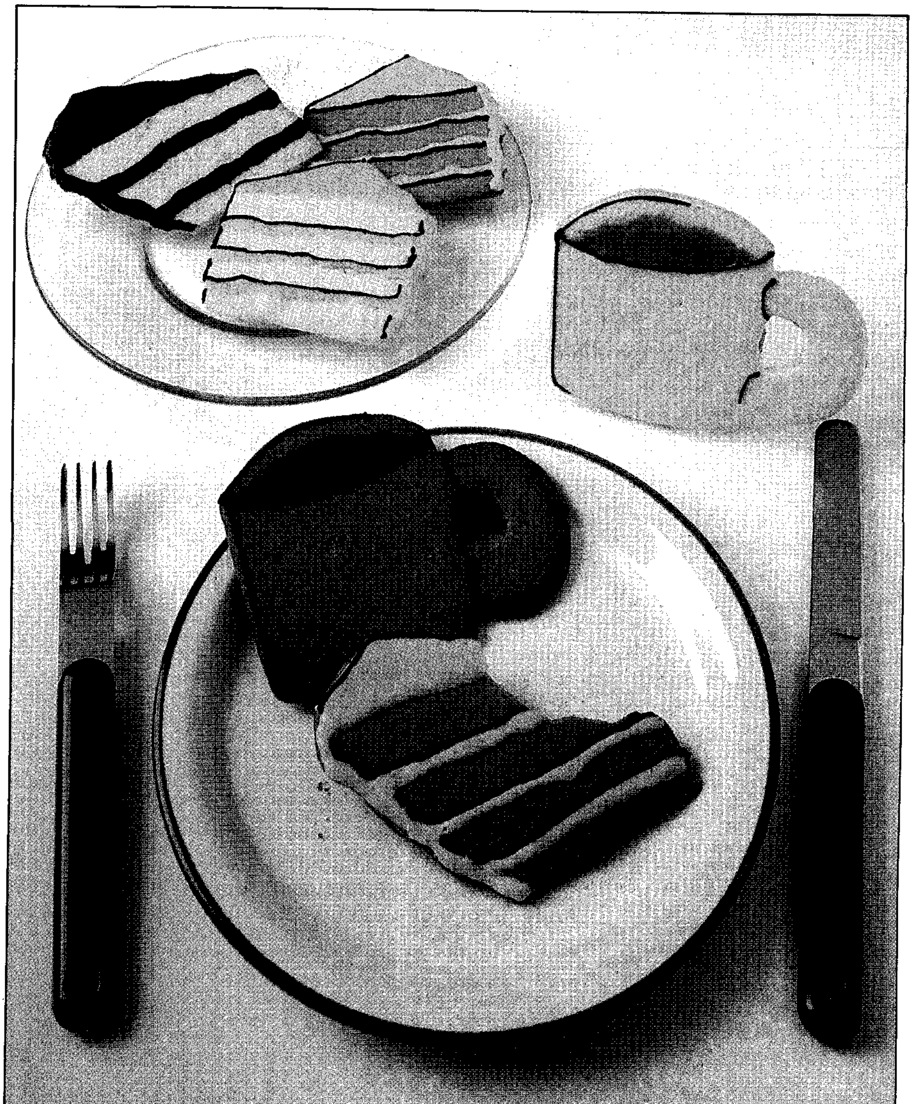

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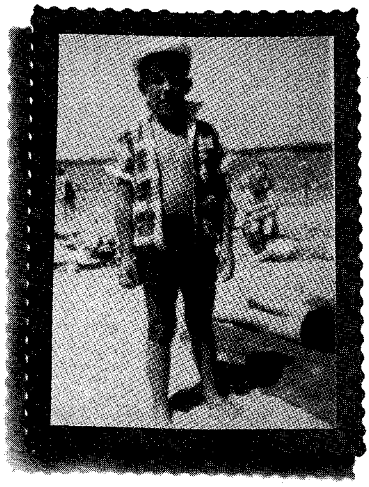

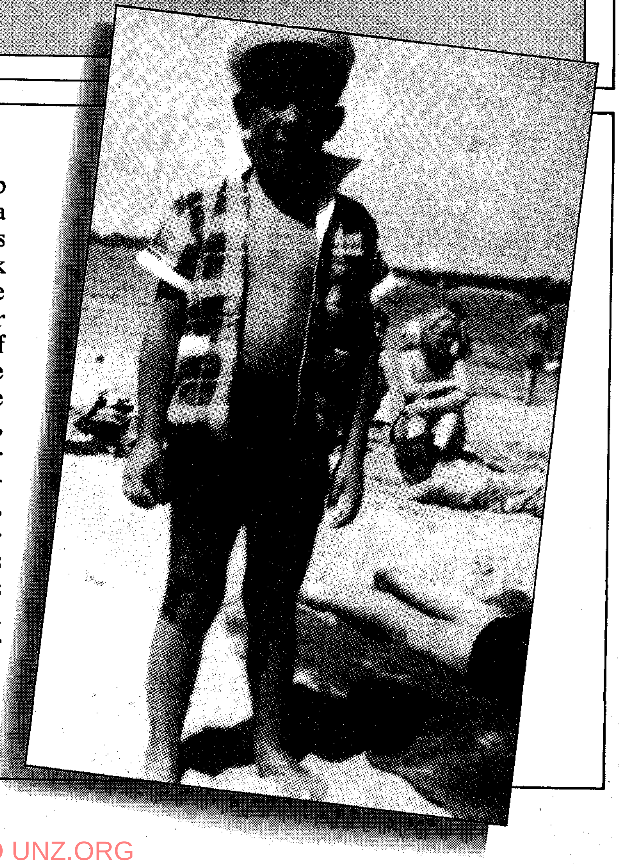

Photographs, top and center left, Joseph Coco.

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BY LEONORE FLEISCHER

Office and Home

STATIONERY AND ART SUPPLIES ARE ON sale at this busy midtown store through the end of April. Two-drawer letter-size lateral steel files with recessed handles, retail $160, here $120 (delivery can be arranged at additional charge); Wondriter marking pens, retail 69 cents each, here 35 cents; legal-pad holders, retail $7.95, here $4.50; boxed guest books, retail $8, here $5.50; Bates telephone list finders, retail $24.50, here $15; 12-by-16-in. vinyl portfolios with handles, retail $12.95, here $6.95; Park Sherman electric pencil sharpeners, retail $30, here $25.95; two models of high-intensity desk lamps, retail $19.95, here $14.95; the Organizer, a plastic desk-top catch-all, retail $9.95, here $5.95; the entire line of Arlac desk accessories, usually ranges from $2.75 for a swinging pen holder to $24.95 for a telephone list finder, here $1.85–$16.65. For artists: solid-wood drawing boards, 18 by 24 in., 20 by 26 in., and 23 by 31 in., retail $8, $10, and $15, respectively, here $2.75, $3.50, and $4; Krylon color sprays, retail $4.60 a can, here $1.75; Higgins Black Magic ink, retail $1.65, here 75 cents; pads of sketch paper ranging from 5 by 8 in. to 14 by 17 in., retail $2.30–$8.70, here $1–$3; artists' fabric portfolios, 20 by 26 in. and 23 by 31 in., retail $61.60 and $72.60, respectively, here $47 and $55. Checks accepted; American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted for purchases of $5 and over; all sales final. *Kroll Stationers, Inc., 145 East 54th St. (541-5000); Mon.–Fri. 8:30 a.m.–5:45 p.m.; through 4/30.*

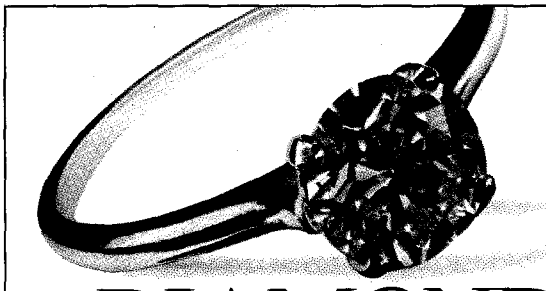
Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y.C. 10017, a month before the sale.* **Do not phone.**

Spring Spruce-Up

LEVOLOR RIVIERA BLINDS, AVAILABLE IN all colors and patterns, are on sale here for 50 percent off the list price. Benjamin Moore paints are also on sale, reduced as follows: Regal Wall Satin, retail $14.22 a gal., here $9.48; Moorglo, retail $16.95 a gal., here $12.96; Aquavelvet, retail $17.63 a gal., here $11.75; swimming-pool paint, retail $19.95 a gal., here $14.83; masonry waterproofing paint, retail $13.95 a gal., here $9.07; Moorwood stain, retail $13.95 a gal., here $9.68. M.C., V., checks accepted; exchanges possible. *Merit-Kaplan, 227 East 44th St. (682-3585); Mon.–Fri. 7 a.m.–5:30 p.m.; through 5/15.*

Handbags

A VERY FASHIONABLE LINE OF HANDbags from last fall and this spring is on sale at the manufacturer's warehouse for 20 percent below the wholesale price. Except for a few canvas styles, all the bags are of very soft cabretta leather, and some are metallized in gold, copper, bronze, or pewter, and/or have reptile or metallized trim. There are about 30 styles to choose from, including: leather-and-snakeskin satchels, retail $159, here $47.20; shirred tote or shoulder bags with fold-over top, retail $80, here $29.40; slouches, retail $56 for leather, $72 for metallized, here $22.50 and $29.40; simple little shoulder bags with metallic trim, retail $70, here $28; clutch bags in



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canvas with leather trim, retail $26, here $12.40; clutch bags in all-leather or leather and snakeskin, retail $30 and $48, respectively, here $12 and $15.20; and more. Checks accepted; no credit cards; all sales final. *Zakka, 227 West 29th St., fourteenth floor (736-8240); Mon.-Fri. 9 a.m.-6 p.m., and Sat. 11 a.m.-3 p.m.; while stock lasts.*

Museum Quality

ONCE AGAIN, THE LOBBY SHOP OF THE Whitney Museum of American Art is clearing away many of its exhibition catalogues and posters at giveaway prices. Illustrated catalogues of works by American artists, including Edward Hopper, Louise Nevelson, and Andy Warhol, were as much as $15 each, now $3; booklets from the museum's fiftieth-anniversary "Concentrations" series, each featuring the work of one artist—Charles Burchfield, Alexander Calder, Stuart Davis, Gaston Lachaise, Maurice Prendergast, Ad Reinhardt, Charles Sheeler, and John Sloan—were $4 each, now all eight for $6; selected exhibition posters, were $2.50–$7.50, now 1 cent–$2. A.E., M.C., V. accepted for purchases of $20 and over; checks accepted for those of $10 and over; all sales final. *Whitney Museum of American Art, 945 Madison Ave., at 75th St. (570-3611); Tues. 11 a.m.-8 p.m., Wed.-Sat. till 6 p.m., and Sun. noon-6 p.m.; 4/1–30 only.*

Guide

WE HAVE FOUND *The Lower East Side Shopping Guide* a useful cicerone to the wilds of Orchard, Grand, and Essex Sts. As the fifth edition makes way for the sixth, the authors are offering the remainder of the guides to you at a discount price. Originally published at $3.95, it is sold by mail for $2.50, plus 50 cents for postage and handling. It includes more than 200 listings, with a furniture section that will not be included in the new edition, an update sheet, and a voucher worth $1 toward the purchase of the sixth edition, which will be priced at $4.95. Send a $3 check or a money order to *The Shopping Experience, 2 Grace Ct., Brooklyn, N.Y. 11201; while stock lasts.*

Hair

MEN AND WOMEN CAN GET THEIR HAIR styled at Nancy's for a bargain price on Mondays only, through June. Shampoo and protein conditioner, individually styled haircut, and blow-dry, usually $30, now $18. Call for an appointment. Cash only. *Nancy's Haircutting Parlor, 501 Fifth Ave., at 42nd St., fourteenth floor (682-5454); Mon. 9 a.m.-6 p.m.; through 6/28.*

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A Complete Entertainment Guide for the Week Beginning March 29

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Mar. 29: "The Left-Handed Woman." Mar. 30-31: "Poto and Cabengo"; "Pull My Daisy." Apr. 1: "La Drôlesse." Apr. 2-3: "The Chant of Jimmie Blacksmith."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Apr. 1: "Amin: The Rise and Fall"; "Zombie." Beg. Apr. 2: "Penitentiary II "; "Invasion of the Body Snatchers (1978)."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Mar. 29: "The Last Wave"; "Walkabout." Mar. 30: "The Life and Opinion of Zatoichi"; "Kyoshiro Nemuri: Fylfot Swordplay." Mar. 31: "Blue Collar"; "Mean Streets." Apr. 1: "The Crime of M. Lange"; "Madame Bovary." Apr. 2-3: "Bread and Chocolate"; "To Forget Venice." Apr. 4: "Night of the Iguana"; "Cat on a Hot Tin Roof." Agee Room—Thru Mar. 30: "Montparnasse Levallois"; "A Married Woman." Beg. Mar. 31: "Alphaville"; "The Foreigner."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Making Love." #2—"Shoot the Moon."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Mar. 29: "Au Hasard Balthazar"; "Mouchette." Mar. 30: "Wedding in Blood"; "Why Not!." Mar. 31-April 1: "All Screwed Up"; "The Working Class Goes to Heaven." Apr. 2: "Rude Boy"; "Reefer Madness." Apr. 3: "Multiple Maniacs." Apr. 4: "Conversation Piece"; "Wise Blood."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 29: "Ugetsu"; "Sansho, the Bailiff." Mar. 30: "Design for Living"; "Bluebeard's Eighth Wife." Mar. 31: "A Kiss Before Dying"; "Kiss Me Deadly." Apr. 1: "International House"; "We're Not Dressing." Apr. 2-3: "A Slight Case of Murder"; "Arsenic and Old Lace."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 1: "Cutter's Way"; "Ticket to Heaven."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Mar. 29-30: "From Mao to Mozart: Isaac Stern in China"; "Homage to Chagall." Mar. 31-Apr. 1: "The Roman Spring of Mrs. Stone"; "Shampoo." Apr. 2-3: "Let It Be"; "The Concert for Bangladesh."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"Evil Under the Sun." #2—"Personal Best."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"On Golden Pond." #2—"On Golden Pond." #3—"Missing." #4—"Missing."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Amin: The Rise and Fall."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Deathtrap."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Apr. 1: "Porky's." #2—Thru Apr. 1: "Quest for Fire." #3—Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."

43rd-60th Streets

30. **NATIONAL—B'way nr. 44th St.** 869-0950. #1—"Christiane F." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Deathtrap." #3—"On Golden Pond." #4—"Chariots of Fire." #5—"Personal Best." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. #1—Thru Apr. 1: "Death Wish II." #2—Thru Mar. 30: "Parasite."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Apr. 1: "Reds." Beg. Apr. 2: "Death Wish II."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Apr. 1: "Making Love." Beg. Apr. 2: "Missing."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. #1—"Amin: The Rise and Fall." #2—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Penitentiary II."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. #2—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Reds." #3—"Absence of Malice." #4—Thru Apr. 1: "Ragtime." Beg. Apr. 2: "Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Mar. 29-30: "From Here to Eternity"; "The Night of the Hunter." Mar. 31-Apr. 3: "A Night at the Opera"; "A Day at the Races." Apr. 4: "A Place in the Sun." #2—Mar. 29-30: "The Damned"; "Death in Venice." Mar. 31-Apr. 3: "Satyricon"; "Roma." Apr. 4: "Cabaret"; "All that Jazz."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Cat People." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Apr. 1: "One From the Heart." Beg. Apr. 2: "Robin Hood."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Three Brothers."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Mar. 29-30: "The Discreet Charm of the Bourgeoisie"; "The Exterminating Angel." Mar. 31-Apr. 3: "Body Heat."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Deathtrap."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "I'm Dancing as Fast as I Can."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "Atlantic City."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Neil Simon's I Ought to Be in Pictures."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Christiane F."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "A Week's Vacation."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Personal Best."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. #1—Thru Apr. 1: "Ragtime." Beg. Apr. 2: "The Long Good Friday." #2—"Reds."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Wasn't That a Time!"

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. I—"Mephisto." II—"On Golden Pond."

61st Street & Above
East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. #1—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Cat People." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Quest for Fire."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Apr. 1: "I'm Dancing as Fast as I Can."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 1: "Shoot the Moon."

MOVIES

78. UA EAST—First Ave. at 85th St. 249-5100. Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Porky's."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."

83. 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Deathtrap." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "Cat People."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Apr. 1: "Amin: The Rise and Fall"; "Ms. 45." Beg. Apr. 2: "Penitentiary II"; "Invasion of the Body Snatchers (1978)."

61st Street & Above
West Side

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88. PARAMOUNT—B'way at 61st St. 247-5070. Thru Apr. 1: "Quest for Fire."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Passione d'Amore." #2—"My Dinner with Andre." #3—"Chariots of Fire."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Man of Iron." #2—"Three Brothers."

91. REGENCY—B'way nr. 67th St. 724-3700. Mar. 29-30: "The Miracle Woman"; "It's A Wonderful Life." Mar. 31: "Dirigible"; "The Strong Man." Apr.. 1-3: "Lost Horizon"; "The Bitter Tea of General Yen." Apr. 4: "Arsenic and Old Lace"; "Pocketful of Miracles."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—"The Savage Hunt of King Stakh."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—Thru Apr. 1: "Making Love." #2—Thru Apr. 1: "Personal Best." #3—Thru Apr. 1: "Shoot the Moon." #4—Thru Apr. 1: "Missing."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Evil Under the Sun." #2—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Cat People."

95. THALIA—95th St. W. of B'way. 222-3370. Mar. 29: "The Last Woman"; "Sandra." Mar. 30: "Bitter Rice"; "Open City." Mar. 31: "The Shining"; "Motel Hell." Apr. 1: "I Wake Up Screaming"; "Hangover Square." Apr. 2-3: "My Brilliant Career"; "Walkabout."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—Thru Apr. 1: "Z"; "State of Siege." Beg. Apr. 2: "The Woman Next Door." #2—Thru Apr. 1: "Absence of Malice"; "Only When I Laugh." Beg. Apr. 2: "A Little Sex." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Raiders of the Lost Ark." #4—"Atlantic City."

99. COLISEUM—B'way at 181st St. 927-7200. #1—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "A Little Sex." #2—Thru Apr. 1: "Arthur." Beg. Apr. 2: "Penitentiary II."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $5.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Mar. 30, 8 p.m.: "Zorns Lemma" (1970) & "Hapax Legomena I: (nostalgia)" (1971) by Hollis Frampton. Mar. 31, 8 p.m.: "Contrathemis" (1941), "Stop Motion Tests" (1942) & "Color Sequence" (1942) by Dwinell Grant, "Un Chant d'Amour" (1950) by Jean Genet, & "Pull My Daisy" (1959) by Frank Leslie. Apr. 1, 8 p.m.: "Wavelength" (1967) & another film by Michael Snow. Apr. 2, 8 p.m.: Films on Micro Surgical Transplantation, & "(Rebuilding the Human Body)" (1981) by Andre Zdravic; 10 p.m.: Film Program with Elaine Summers. Apr. 3, 8 p.m.: "Mosaik in Vertrauen" (1955), "Adebar" (1957), "Schwechater" (1958), "Arnulf Rainer" (1958/60) & "Unsere Afrikareise" (1961/66) by Peter Kubelka; 10 p.m.: (Same as Apr. 2, 8 p.m.). Apr. 4, 8 p.m.: "Intolerance" (1916) by D.W. Griffith.

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BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn. 783-4469. Apr. 2, 8 p.m.: Documentary Video.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Mar. 31, 8 p.m.: "Lady by Choice" (1934) by David Burton, with Carole Lombard.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Mar. 30, 8 p.m.: "Blood of Jesus" (1941) by Spencer Williams.

ETHNIC FOLK ARTS CENTER—179 Varick St. 691-9510. Adm. $3. Apr. 4, 3:30 p.m.: "The Gypsy Camp Vanishes Into the Blue" (1976) by Emil Loteanu.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m. Thru Mar. 30: "The Atomic Cafe" (1982) by Kevin Rafferty, Jayne Loader & Pierce Rafferty. Beg. Mar. 31: "James Benning: Him and Me" (1981) by James Benning.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Mar. 30, 8 p.m.: "The Exterminating Angel" (1962) by Luis Buñuel, & "The Nature of Her Perfect Memory" by Tal Yarden.

***THE FOURTH STREET PHOTO GALLERY*—67 E. 4th St.** 673-1021. Free. Apr. 2-3, 9 p.m.: "Open City" (1945) by Roberto Rossellini,

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 31, 1, 3:15, 6 & 8:30 p.m.: "Les Bons Débarras" (1980) by Francis Manckiewicz, with Charlotte Laurier & Marie Tifo.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Tue.-Sun., 11 a.m.-5 p.m., & Mar. 30, 5, 6 & 7 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kamerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Mar. 31, 7:30 p.m.: "The Homeland" (1962) by Zenzo Matsuyama. Apr. 2, 7:30 p.m.: "Red Sun" (1972) by Terence Young, with Charles Bronson & Toshiro Mifune. Apr. 4, 2 p.m.: "Kaseki" (1974) by Masaki Kobayashi.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. $4; students & senior citizens $3; members $1. Mar. 30, 6 p.m.: "The Ten Commandments" (1956) by Cecil B. DeMille, with Charlton Heston.

***NEW COMMUNITY CINEMA*—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 30, 7:30 p.m.: "The Steel Helmet" (1951) & "The Naked Kiss" (1964) by Samuel Fuller. Mar. 31, 8 p.m.: "Alambrista" (1976) by Robert M. Young. Apr. 1, 8 p.m.: "Double Suicide" (1969) by Masahiro Shinoda. Apr. 2-3, 8 & 10:15 p.m., & Apr. 4, 7 & 9 p.m.: "David" (1979) by Peter Lilienthal.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Mar. 30, 12 noon:"The Hour of the Furnaces" (1968) by Fernando Solanas & Octavio Getino, Part 1; 2 p.m.: Parts 2 & 3. Apr. 1, 12 noon: "Hollywood on Trial" & "Hollywood 10."

***NEW YORK UNIVERSITY*—Tisch Hall, Schimmel Auditorium, 40 W. 4th St.** 598-7867. Free. Apr. 2, 6 p.m.: "His Young Wife" (1945) by Mario Soldati. **Main Building, 100 Washington Square East, Room** 703. 598-3395. Free. Apr. 2, 6 p.m.: "Retratos" by Stuart Bird.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6 & 9 p.m., & Fri.-Sun., 3:25 p.m.: "Alicia" & "Giselle," with Alicia Alonzo. Sat.-Sun., 2 p.m. (free): "Pablo Picasso: The Legacy of a Genius" (1981) by Michael Blackwood.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 4, 2:30 p.m.: "Mr. Story" (1973) by Dee Dee Hallack & Anita Thatcher, "In Praise of Hands" (1974), & "It's All in My Hands" (1972).

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens, matinees $1.50. Apr. 3, 7 & 9:30 p.m.: "Luna" (1979) by Bernardo Bertolucci, with Jill Clayburgh.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Mar. 31, 9 p.m.: "Breakout" (1975) by Tom Gries, with Charles Bronson & Robert Duvall. Apr. 2, 8 p.m.: "Lucia" (1962). Apr. 3, 12 midnight: "Ben" (1972) by Phil Karlson. Apr. 4, 7:30 p.m.: "The Awful Truth (1937) by Leo McCarey, with Cary Grant & Irene Dunne.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Mar. 30-Apr. 4, 12 noon, & Mar. 30, 6:15 p.m.: "Primary" (1960) by Robert Drew; 1:30 p.m.: "On the Pole" (1960) by Richard Leacock, *et al;* 3 p.m.: "The Children Were Watching" (1960) & "Kenya, Africa" (1961) by Richard Leacock; 4:45 p.m.: "Petey and Johnny" (1961) by James Lipscomb *et al.* Apr. 3, *6:15 & 7 p.m. (spec. $2 adm.)*: "Spiral Jetty" (1970) by Robert Smithson.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Apr. 1: "Vice Squad"; "The Exterminator." Beg. Apr. 2: "Shoot the Moon"; "Rich and Famous."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Richard Pryor Live on the Sunset Strip." #2—"Neil Simon's I Ought to Be in Pictures." #3—"On Golden Pond." Beg. Mar. 2: "Deathtrap." #4—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—Thru Apr. 1: "Missing." #2—Thru Apr. 1: "Death Wish II."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. Thru Apr. 1: "Missing."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—Thru Apr. 1: "Raiders of the Lost Ark." #2—Thru Apr. 1: "Parasite." #3—Thru Apr. 1: "Death Wish II." #4—Thru Apr. 1: "The Beast Within."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—Thru Apr. 1: "The Beast Within"; "Vice Squad." Red—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—Thru Apr. 1: "Death Wish II." #2—Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria." #2—"Reds." #3—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Deathtrap." #4—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #5—Thru Apr. 1: "Atlantic City." Beg. 2: "Robin Hood."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Robin Hood."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Apr. 1: "Arthur"; "Under the Rainbow." Beg. Apr. 2: "Penitentiary II."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Raiders of the Lost Ark."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #2—"On Golden Pond." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "A Little Sex." #4—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Victor/Victoria."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Apr. 1: "Vice Squad"; "Escape from New York." Beg. Apr. 2: "Robin Hood."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Some Kind of Hero." #2—"Neil Simon's I Ought to Be in Pictures." #3—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #4—Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Victor/Victoria."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Chariots of Fire."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Robin Hood." #2—"On Golden Pond." #3—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St.** 875-4024. #1—Thru Apr. 1: "Death Wish II." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 1: "Amin: The Rise and Fall." #4—Thru Apr. 1: "Kung Foo Lightning."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. "Neil Simon's I Ought to Be in Pictures."

221. **FLATBUSH—KENMORE—Church at Flatbush.** 284-5700. #1—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip." #3—"Porky's." #4—Thru Apr. 1: "Arthur." Beg. Apr. 2: "Amin: The Rise and Fall."

222. **FLATBUSH—RUGBY—Utica at Church.** 346-7807. #1—Thru Apr. 1: "Amin: The Rise and Fall"; "Thunderkick." Beg. Apr. 2: "Some Kind of Hero." #2—Thru Apr. 1: "The Seven Commandments of Kung Foo"; "The Killing Game." Beg. Apr. 2: "Penitentiary II."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. #1—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—Thru Apr. 1: "Death Wish II." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Apr. 1: "The Beast Within"; "All the Marbles."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Das Boot."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "A Little Sex."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Chariots of Fire."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Deathtrap." #3—"Quest for Fire."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 30: "Taps." Beg. Mar. 31: "True Confessions."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Apr. 1: "Missing." #2—Thru Apr. 1: "Richard Pryor Live *on the Sunset Strip.*"

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Silent Rage." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II." #3—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Robin Hood."

238. **WILLIAMSBURG—COMMODORE—329 B'way.** 384-7259. Thru Apr. 1: "Amin: The Rise and Fall"; "Zombie." Beg. Apr. 2: "Penitentiary II"; "Motel Hell."

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy.** 384-0075. Thru Apr. 1: "Raiders of the Lost Ark"; "Airplane!"

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Some Kind of Hero." #2—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Robin Hood."

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Porky's." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2—"Neil Simon's I Ought to Be in Pictures."

304. NEW DORP—LANE— 351-2110. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"On Golden Pond." #2—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Quest for Fire."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II." #2—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Deathtrap." #3—Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Robin Hood." #4—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—Thru Apr. 1: "Chariots of Fire." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2—"Neil Simon's I Ought to Be in Pictures." #3—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Missing." #4—"On Golden Pond."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru Apr. 1: "Ghost Story"; "Continental Divide." Beg. Apr. 2: "The Beast Within"; "The Dogs of War."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Death Wish II."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero." #2—"Porky's." #3—"Neil Simon's I Ought to Be in Pictures."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Richard Pryor Live on the Sunset Strip." #2—"Amin: The Rise and Fall."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Apr. 1: "Amin: The Rise and Fall." Thru Apr. 2: "Penitentiary II." #2—Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap." #3—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Silent Rage."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #2—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "A Little Sex." #3—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Victor/Victoria." #4—Thru Apr. 1: "Arthur." Beg. Apr. 2: "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Apr. 1: "Absence of Malice"; "Only When I Laugh."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Porky's." #2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Victor/Victoria."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—Thru Apr. 1: "Parasite." Beg. Apr. 2: "A Little Sex." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Quest for Fire." #4—Thru Apr. 1: "Personal Best." Beg. Apr. 2: "Quest for Fire."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Porky's." Beg. Apr. 2: "Some Kind of Hero."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—Tent.: "Parasite." #2—Tent.: "Death Wish II." #3—Tent.: "The Beast Within."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2—Thru Apr. 1: "Amin: The Rise and Fall." #3—"Porky's."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Apr. 1: "Amin: The Rise and Fall"; "Stripes." Beg. Apr. 2: "Some Kind of Hero."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Apr. 1: "Shoot the Moon"; "Eye of the Needle"; Beg. Apr. 2: "Raiders of the Lost Ark."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. "Das Boot."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Deathtrap." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Robin Hood."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Arthur."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Apr. 1: "Ragtime." Beg. Apr. 2: "Shoot the Moon." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "Atlantic City."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Some Kind of Hero."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Apr. 1: "Amin: The Rise and Fall."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Mar. 30: "Taps." Beg. Mar. 31: "True Confessions."

503. BELLMORE—PLAYHOUSE— 785-5400. "Reds."

504. BELLMORE—THE MOVIES— 785-3032. Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Chariots of Fire."

507. BETHPAGE—MID-ISLAND— 796-7500. "Reds."

508. CEDARHURST—CENTRAL— 569-0105. #1—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex." #2—"Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Chariots of Fire."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Robin Hood." #2—"Reds."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Neil Simon's I Ought to Be in Pictures." #2—"On Golden Pond." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Cat People." #4—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Apr. 1: "Vice Squad." Beg. Apr. 2: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "The Seduction." Beg. Apr. 2: "Shoot the Moon."

516. FARMINGDALE—FARMINGDALE— 249-0122. "Reds."

517. FLORAL PARK—FLORAL— 352-2280. "Neil Simon's I Ought to Be in Pictures."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "Some Kind of Hero."

521. GARDEN CITY PARK—PARK EAST— 741-8484. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Victor/Victoria."

522. GREAT NECK—PLAYHOUSE— 482-0500. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "A Little Sex."

523. GREAT NECK—SQUIRE— 466-2020. Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Victor/Victoria."

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MOVIES

526. **HEWLETT—HEWLETT—** 791-6768. Thru Mar. 30: "Taps." Beg. Mar. 31: "True Confessions."

527. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Robin Hood." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."

528. **HICKSVILLE—TWIN NORTH—** 433-2400. North—"Porky's." South—"On Golden Pond."

529. **LAWRENCE—LAWRENCE—** 371-0203. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Chariots of Fire." #2—Thru Apr. 1: "Arthur." Beg. Apr. 2: "Some Kind of Hero." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "A Little Sex."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. "Reds."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Quest for Fire." #3—Thru Apr. 1: "Death Wish II." #4—Thru Apr. 1: "Parasite."

532. **LONG BEACH—LIDO—** 432-0056. "Reds."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Missing." #2—"On Golden Pond." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "A Little Sex." #4—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Robin Hood."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Apr. 1: "Ragtime."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Apr. 1: "Absence of Malice"; Beg. Apr. 2: "Ragtime." #2—"Reds."

536. **MANHASSET—CINEMA—** 627-1300. "Chariots of Fire."

537. **MANHASSET—MANHASSET—** 627-7887. #1—"Porky's." #2—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Deathtrap." #3—Thru Apr. 1: "Missing." Beg. Apr. 2: "On Golden Pond."

539. **MASSAPEQUA—PEQUA—** 799-6464. Thru Apr. 1: "Missing." Beg. Apr. 2: "Some Kind of Hero."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"Porky's." #2—Thru Apr. 1: "Porky's." Beg. Apr. 2: "Victor/Victoria." #3—"Richard Pryor Live on the Sunset Strip." #4—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap." #5—"Raiders of the Lost Ark." #6—Thru Apr. 1: "Parasite." Beg. Apr. 2: "A Little Sex." #7—"Neil Simon's I Ought to Be in Pictures."

542. **MERRICK—GABLES—** 546-0734. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Absence of Malice."

544. **MERRICK—MERRICK—** 623-1522. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."

545. **NEW HYDE PARK—ALAN—** 354-4338. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "A Little Sex."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Apr. 1: "Amin: The Rise and Fall." #2—Thru Apr. 1: "Absence of Malice."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Apr. 1: "Amin: The Rise and Fall." #2—"Reds."

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru Mar. 30: "Taps." Beg. Mar. 31: "True Confessions."

552. **PLAINVIEW—PLAINVIEW—** 935-6100. Thru Apr.1: "The Beast Within." Beg. Apr. 2: "Robin Hood."

553. **PLAINVIEW—TWIN—** 931-1333. #1—"Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Some Kind of Hero."

554. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Apr. 1: "Amin: The Rise and Fall."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap."

558. **ROCKVILLE CENTRE—TWIN—** 678-3121. #1—"Porky's." #2—"Neil Simon's I Ought to Be in Pictures."

561. **SYOSSET—SYOSSET—** 921-5810. Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Deathtrap."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Victor/Victoria."

567. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Apr. 1: "Vice Squad."

568. **VALLEY STREAM—SUNRISE—** 825-5700. #1—Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 1: "Deathtrap." #4—Thru Apr. 1: "On Golden Pond." #5—Thru Apr. 1: "Quest for Fire." #6—Thru Apr. 1: "Missing." #7—Thru Apr. 1: "Porky's."

573. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Apr. 1: "Ragtime." #2—Thru Apr. 1: "Reds."

574. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2—Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Some Kind of Hero." #3—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."

575. **WOODMERE—FIVE TOWNS—** 374-2223. Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Penitentiary II."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—"Amin: The Rise and Fall." #2—Thru Apr. 1: "The Beast Within"; "He Knows You're Alone." Beg. Apr. 2: "Penitentiary II."

601. **BABYLON—BABYLON—** 669-3399. "On Golden Pond."

602. **BABYLON—TWIN—** 669-0700. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."

604. **BAY SHORE—BAY SHORE—** 665-0200. Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap."

605. **BAY SHORE—CINEMA—** 665-1722. Thru Apr. 1: "Arthur." Beg. Apr. 2: "Victor/Victoria."

606. **BAY SHORE—ENCORE—** 655-9834. Thru Apr. 1: "Evil Speak"; "Enter the Ninja."

607. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—Thru Apr. 1: "Death Wish II." #2—Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Apr. 1: "The Border." Beg. Apr. 2: "Evil Under the Sun."

612. **CENTEREACH—CENTEREACH—** 588-0088. Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Robin Hood."

616. **COMMACK—MAYFAIR—** 543-0707. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Victor/Victoria."

617. **COMMACK—COMMACK—** 499-4545. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."

619. **CORAM—CORAM—** 698-7200. Thru Apr. 1: "The Beast Within."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 1: "Porky's." Beg. Apr. 2: "Deathtrap." #3—Thru Apr. 1: "Reds." Beg. Apr. 2: "A Little Sex." #4—"On Golden Pond." #5—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Cat People."

627. **EAST SETAUKET—FOX—** 473-2400. "Porky's."

628. **ELWOOD—ELWOOD—** 499-7800. Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "A Little Sex." #2—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "On Golden Pond."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Neil Simon's I Ought to Be in Pictures."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Deathtrap." #3—Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria."

634. **HUNTINGTON—WHITMAN—** 423-1300. "Neil Simon's I Ought to Be in Pictures."

635. **HUNTINGTON—YORK—** 421-3911. Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Robin Hood."

636. **ISLIP—ISLIP—** 581-5200. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Chariots of Fire." #3—"Reds."

637. **LAKE GROVE—SMITH HAVEN MALL—** 724-9550. Thu Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru Apr. 1: "The Border." Beg. Apr. 2: "Evil Under the Sun."

639. **MATTITUCK—TWIN—** 298-4405. #1—Thru Apr. 1: "Raiders of the Lost Ark." #2—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Chariots of Fire."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Indoor—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." Outdoor—Thru Apr. 1: "Dawn of the Dead." Beg. Apr. 2: "A Little Sex."

644. NORTHPORT—NORTHPORT— 261-8600. "Reds."

645. OAKDALE—OAKDALE— 589-8118. Thru Apr. 1: "Vice Squad." Beg. Apr. 2: "Absence of Malice."

647. PATCHOGUE—PATCHOGUE— 475-0601. "Porky's."

648. PATCHOGUE—PLAZA— 475-5225. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2—"On Golden Pond."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Indoor—Thru Apr. 1: "Death Wish." Beg. Apr. 2: "Some Kind of Hero." Outdoor—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Deathtrap."

653. PORT JEFFERSON—MINI EAST— 928-6555. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Chariots of Fire." #2—"Neil Simon's I Ought to Be in Pictures."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Mar. 30: "Taps."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Apr. 1: "Amin: The Rise and Fall."

657. SAG HARBOR—SAG HARBOR— 725-0010. Apr. 2-3: "The Boat is Full."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Chariots of Fire." #2—Thru Apr. 1: "Amin: The Rise and Fall." #3—"Reds."

662. SMITHTOWN—SMITHTOWN— 265-1551. "On Golden Pond."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #2—Thru Apr. 1: "Evil Under the Sun." "Porky's."

664. STONY BROOK—LOEWS— 751-2300. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Parasite." #3—Thru Apr. 1: "Death Wish II."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Apr. 1: "Chariots of Fire."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Apr. 1: "Arthur." Beg. Apr. 2: "Missing."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Chariots of Fire." #2—"Reds."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "On Golden Pond."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Some Kind of Hero."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #2—"Neil Simon's I Ought to Be in Pictures." #3—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."

704. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Robin Hood." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

705. HARRISON—CINEMA— 835-2668. Thru Apr. 1: "Making Love." Beg. Apr. 2: "Chariots of Fire."

706. HARTSDALE—CINEMA— 428-2200. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Chariots of Fire." #3—"Neil Simon's I Ought to Be in Pictures." #4—Thru Apr. 1: "The Beast Within."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Neil Simon's I Ought to Be in Pictures."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Deathtrap." #2—"Porky's." #3—"On Golden Pond." #4—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2—"Neil Simon's I Ought to Be in Pictures."

711. MOUNT VERNON—PARKWAY— 664-3311. "Reds."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—Thru Apr. 1: "Death Wish II." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."

713. NEW ROCHELLE—MALL— 636-8808. Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero." #2—"Porky's." #3—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "A Little Sex." #4—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II." #5— "Neil Simon's I Ought to Be in Pictures."

716. NEW ROCHELLE—TOWN— 632-4000. Thru Apr. 1: "Reds."

717. OSSINING—ARCADIAN— 941-5200. #1—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Deathtrap." #2—"Neil Simon's I Ought to Be in Pictures."

718. PEEKSKILL—BEACH— 737-6262. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #2—"On Golden Pond." #3—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "A Little Sex."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #3—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Some Kind of Hero."

721. PLEASANTVILLE—ROME— 769-0720. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Victor/Victoria."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Some Kind of Hero." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Robin Hood."

723. SCARSDALE—FINE ARTS— 723-6699. "Das Boot."

724. SCARSDALE—PLAZA— 725-0078. Thru Apr. 1: "Absence of Malice."

726. WHITE PLAINS—COLONY— 948-8828. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Penitentiary II."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Porky's." #2—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Some Kind of Hero."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru Apr. 1: "Parasite." Beg. Apr. 2: "Victor/Victoria."

729. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Quest for Fire." #2—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Victor/Victoria."

730. YONKERS—KENT— 237-3440. Thru Apr. 1: "Absence of Malice"; "Only When I Laugh." Beg. Apr. 2: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

732. YONKERS—MOVIELAND— 793-0002. #1—"Richard Pryor Live on the Sunset Strip." #2—"On Golden Pond." #3—Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Some Kind of Hero." #4—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Robin Hood."

Rockland County

742. NANUET—ROUTE 59— 623-3355. Thru Apr. 1: "Missing." Beg. Apr. 2: "Cat People."

744. NEW CITY—TOWN— 634-5100. #1—"Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Victor/Victoria."

745. NEW CITY—UA CINEMA 304— 634-8200. #1—"On Golden Pond." #2—"Porky's."

754. SPRING VALLEY—CINEMA 45— 352-1445. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—"On Golden Pond." #2—"Missing."

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MOVIES

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—"Deathtrap." #3—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Some Kind of Hero."

776. **DANBURY—CINEMA—** 748-2923. #1—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Victor/Victoria." #2—"Neil Simon's I Ought to Be in Pictures."

777. **DANBURY—PALACE—** 748-7496. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Quest for Fire." #3—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Penitentiary II."

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"On Golden Pond." #2—"Missing."

780. **FAIRFIELD—COUNTY—** 334-1411. "Chariots of Fire."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Deathtrap." #3—"Chariots of Fire."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Porky's."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero."

785. **NORWALK—NORWALK—** 866-3010. Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Silent Rage."

786. **SOUTH NORWALK—SONO—** 866-9202. Mar. 29-30: "Ticket to Heaven." Mar. 31-Apr. 2: "Spetters." Beg. Apr. 3: "Gallipoli."

787. **SPRINGDALE—STATE—** 325-0250. "Reds."

788. **STAMFORD—AVON—** 324-9205. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria." #3—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Some Kind of Hero."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Quest for Fire."

793. **WESTPORT—FINE ARTS 1—** 227-3324. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Quest for Fire." #3—"On Golden Pond." #4—Thru Apr. 1: "Deathtrap." Beg. Apr. 2: "Victor/Victoria."

794. **WESTPORT—POST—** 227-0500. Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap."

797. **WILTON—CINEMA—** 762-5678. Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Apr. 1: "Nightcrossing." #2—Thru Apr. 1: "Reds." #3—Thru Apr. 1: "The Beast Within."

803. **HARRISON—WARNER—** 482-8550. #1—Thru Apr. 1: "Amin: The Rise and Fall." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Victor/Victoria." #2—"Porky's."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Parasite." #3—Thru Apr. 1: "Amin: The Rise and Fall."

806. **JERSEY CITY—STATE—** 653-5200. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary." #2—Thru Apr. 1: "Vice Squad"; "Dead and Buried." Beg. Apr. 2: "A Little Sex." #3—Thru Apr. 1: "Foxy Brown"; "Scream Blacula Scream." Beg. Apr. 2: "Robin Hood."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures." #3—Thru Apr. 1: "Death Wish II." #4—Thru Apr. 1: "Missing."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Apr. 1: "Amin: The Rise and Fall." #2—Thru Apr. 1: "The Seduction."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. "Reds."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. "Reds."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero." #2—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Paradise."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Apr. 1: "Arthur." Beg. Apr. 2: "Robin Hood."

814. **EAST ORANGE—HOLLYWOOD—** 678-2262. Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Penitentiary II."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Apr. 1: "Amin: The Rise and Fall"; "Together Brothers." Beg. Apr. 2: "Penitentiary II"; "Iron Dragon."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Victor/Victoria."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Richard Pryor Live on the Sunset Strip."

825. **NUTLEY—FRANKLIN—** 667-1777. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."

826. **ORANGE—PALACE—** 678-1044. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Victor/Victoria."

828. **VERONA—VERONA—** 239-0880. Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—Thru Apr. 1: "Atlantic City." #3—"Neil Simon's I Ought to Be in Pictures."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 1: "Absence of Malice."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Amin: The Rise and Fall."

851. **UNION—FIVE POINTS—** 964-3466. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Deathtrap."

852. **UNION—FOX—** 964-8977. Thru Apr. 1: "Arthur." Beg. Apr. 2: "Some Kind of Hero."

854. **UNION—UNION—** 686-4373. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2—"Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #3—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "A Little Sex."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Chariots of Fire." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Raiders of the Lost Ark."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "Reds."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Missing." #3—Thru Apr. 1: "Parasite." #4—Thru Apr. 1: "On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Chariots of Fire."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #2—"On Golden Pond."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Deathtrap."

868. **FORT LEE—SHARON—** 224-3032. "Neil Simon's I Ought to Be in Pictures."

869. **HACKENSACK—ORITANI—** 343-8844. #1—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Robin Hood." #2—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Penitentiary II." #3—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "A Little Sex."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **38, 97, 211, 233, 416, 449, 527, 535, 542, 547, 612, 645, 658, 668, 724, 730, 840**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 99, 204, 221, 413, 442, 529, 605, 667, 813, 852**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **23, 52, 70, 97, 202, 447, 449, 508, 727, 829, 857**

BEAST WITHIN, THE—(1hr. 38m., '82) A teenage boy mysteriously transforms into a monster. With Ronnie Cox, Bibi Besch and Paul Clemens. Dir. Philippe Mora. R. **82, 104, 114, 122, 202, 203, 210, 212, 214, 228, 237, 308, 403, 406, 412, 426, 439, 500, 529, 552, 574, 600, 619, 629, 636, 637, 650, 706, 714, 722, 777, 788, 800, 806, 851, 872**

BODY HEAT—(1hr. 53m., '81) Lawrence Kasdan's debut as a director (he was the screenwriter for *The Empire Strikes Back* and *Raiders of the Lost Ark)* is a humid, self-conscious imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice,* etc.) in which a sexually overpowering woman inflames a decent but weak man, turning him into a remorseless killer. Wearing a shapeless mustache and a permanently sheepish expression, an oddly recessive William Hurt is Ned Racine, a lazily incompetent Florida criminal lawyer who falls into a passionate affair with Mrs. Matty Walker (moaning Kathleen Turner) and plots to do away with her smarmy real-estate-operator husband (Richard Crenna). Kasdan's writing is synthetic —the exchanges between Racine and Matty sound like an 18-year old boy's version of the gamier Bogart-Bacall conversations in *The Big Sleep.* Kasdan lays on the smoldering-passion metaphors: Fires burn in the night, the sun glares through windows, sweat breaks out everywhere. Why strain so hard to emphasize atmospheric touches we should discover on our own? With Ted Danson and J.A. Preston. R. **47**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 207, 211, 224, 233, 307, 404, 418, 504, 508, 519, 529, 536, 541, 604, 636, 639, 653, 658, 666, 668, 705, 706, 719, 732, 776, 780, 782, 794, 827, 858, 863, 867, 875**

CHRISTIANE F.—(2hrs., 3m., '82) In German, Eng. subtitles. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Bunkhorst), a beautiful 12-year-old living in a high-rise with her divorced mother, drifts into heroin addiction after a few visits to a discothèque—she wants to impress a cute boy she met there who has already become addicted. The movie was largely shot in the clammy-cold train stations and public toilets of West Berlin, and its dominant mood is affectless despair—a fluorescent twilight in which zombie-like teen junkies nuzzle each other as they drift toward death. We never understand why middle-class kids become addicts or why the squalor of the whole scene doesn't terrify them. The movie has been shrewdly crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. **30, 55**

★ **CUTTER'S WAY**—(1hr. 49m., '81) Jeff Bridges, tanned and sleek, is the lazily likable Santa Barbara gigolo, Richard Bone, and John Heard, short, with an eye patch and a wooden leg, is his friend, the bitter, mean-mouthed Vietnam vet, Alex Cutter. When Bone falls under suspicion of murder, Cutter goads him to take revenge against the wealthy man he and Bone suspect is the actual killer. Ivan Passer's film, (originally titled *Cutter and Bone*), with a fine screenplay by Jeffrey Alan Fiskin from the Richard Thornburg novel, is not a thriller, it's a study of friendship and honor and of a certain kind of California hip consciousness that has now come to grief in bitterness and paranoia. It's a fascinating and heart-wrenching movie. With Lisa Eichhorn as Mo, Cutter's wife, who loves both men. R. **11**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 231, 438, 723, 875**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **33, 35, 112, 114, 200, 210, 215, 226, 304, 403, 408, 412, 426, 531, 545, 557, 566, 574, 607, 664, 712, 732, 807, 875**

DEATHTRAP—(1hr., 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **22, 32, 48, 83, 109, 202, 207, 224, 234, 304, 403, 412, 419, 439, 519, 537, 541, 557, 562, 568, 604, 623, 633, 642, 651, 663, 708, 713, 717, 718, 732, 775, 782, 793, 794, 851, 867, 875**

EVIL UNDER THE SUN—(1hr., 57m., '82) Interminable, leaden Agatha Christie adaptation, set at a small, chic hotel by the sea. The director, Guy Hamilton, who used to be livelier when he did James Bond movies, can't seem to find an acceptable rhythm for the action as he laboriously plants clues, lays in red herrings, and follows the fat, egotistical, self-centred Hercule Poirot from one place to another. The actors, hideously dressed, don't have enough style to make the nasty, shallow writing (Anthony Shaffer did the adaptation) seem sophisticated. With Diana Rigg (miscast as a big-time Broadway bitch), Maggie Smith, James Mason (not given enough to do), and many others. The movie soaks up your time, and that's about all. PG. **14, 41, 70, 78, 94, 405, 508, 527, 533, 609, 638, 663, 702, 722, 733, 744, 775, 789, 858, 875**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. **786**

GENOCIDE—(1hr. 27m., '82) A documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) A misbegotten Jill Clayburgh stars as a Valium-addicted media executive in this modern variant of a Susan Hayward suffering-and-redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New Yorkers—Clayburgh and her jittery boyfriend Nicol Williamson, a lawyer devoted to the poor. But then Clayburgh goes cold turkey and the movie lurches into horror-film luridness. Clayburgh has a frothing-at-the-mouth fit, and the boyfriend turns into a screaming lunatic who makes her his prisoner, beating her up, strapping her to a chair. We seem to be watching *An Unmarried Woman Meets the Wolfman.* In the final section, our poor bruised heroine is saved, learning the road to self-reliance from two strong women. The movie mixes nerve-jangling psychodrama with feminist rage, squalor and degradation with sour accusations, and it never finds the right tone. Freely adapted from Barbara Gordon's autobiographical book by David Rabe; directed by Jack Hofsiss. If only the movie had been a comedy by Nichols and May it might have worked. R. **50, 74**

MAKING LOVE—(1hr. 53m., '82) A worthless, blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin, giving an amusing performance). The material is so earnestly conceived that it never becomes the least bit exciting: After all those years of repression, for instance, the doctor doesn't experience great fear or great joy when he becomes gay. Instead he looks for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Written by Barry Sandler. Dir. Arthur Hiller. R. **6, 36, 93, 705**

★ **MAN OF IRON**—(2hrs. 20m., '81) In Polish, Eng. subtitles. Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flash-backs of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble.* Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **90**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. An actor in Nazi Germany makes painful compromises in order to become the head of the national theater company. With Klaus Maria Brandauer. Dir. Istvan Szabo. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 36, 41, 71, 83, 93, 102, 109, 112, 113, 202, 207, 210, 212, 223, 236, 302, 405, 413, 419, 429, 447, 512, 519, 533, 537, 539, 561, 568, 633, 636, 642, 651, 663, 667, 702, 704, 708, 709, 713, 718, 742, 774, 779, 789, 797, 807, 828, 857, 862, 864, 871**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIL SIMON'S I OUGHT TO BE IN PICTURES—(1hr. 48m., '82) The 19 year-old daughter of a Hollywood has-been writer moves in with her father after many years apart. With Walter Matthau, Ann-Margret and Dinah Manoff. Dir. Herbert Ross. PG. **24, 32, 54, 109, 200, 210, 220, 303, 405, 409, 421, 512, 517, 541, 553, 558, 568, 607, 623, 631, 634, 653, 702, 706, 707, 709, 714, 717, 744, 776, 782, 793, 807, 829, 841, 868, 872, 879**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 32, 62, 94, 109, 207, 212, 307, 405, 413, 418, 512, 523, 528, 533, 537, 568, 601, 623, 629, 635, 648, 662, 700, 704, 708, 717, 718, 732, 745, 774, 778, 779, 781, 793, 804, 819, 821, 857, 862, 864**

ONE FROM THE HEART—(1hr. 41m., '82) Trying for better-glamour-through-technology, Francis Ford Coppola has left out the heart and left us with glitz. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical scrims blown up to screen size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with vapid material that self-consciously recalls old-musical clichés but drains them of their energy. With Lainie Kazan and Harry Dean Stanton. R. **44**

PARASITE—(1hr. 25m., '82) In the future, evil government forces plan genocide. In 3-D. Dir. Charles Band. R. **33, 100, 114, 221, 403, 419, 426, 439, 531, 541, 628, 651, 664, 714, 728, 805, 812, 862, 869**

★ **PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

★ **PERSONAL BEST**—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. **14, 32, 57, 93, 419**

PORKY'S—(1hr. 39m., '82) A sex comedy of Florida high school students. With Kaki Hunter, Art Hindle, Susan Clark and Alex Karras. Dir. Bob Clark. R. **24, 30, 58, 80, 100, 203, 221, 234, 302, 409, 417, 423, 424, 429, 528, 537, 541, 558, 568, 602, 617, 623, 627, 633, 647, 663, 708, 714, 719, 727, 745, 775, 783, 784, 789, 804, 829, 854, 875**

★ **QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **24, 72, 88, 234, 307, 419, 531, 568, 729, 777, 790, 793, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **38, 60, 447, 534, 535, 573**

★ **RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **38, 97, 114, 206, 211, 239, 300, 413, 436, 442, 541, 542, 616, 629, 639, 653, 701, 708, 726, 733, 858, 870, 878**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **35, 38, 60, 202, 503, 507, 511, 516, 530, 532, 535, 549, 573, 623, 636, 644, 658, 668, 711, 716, 787, 800, 810, 811, 860, 882**

★ **RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr., 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allows you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incadescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. R. **21, 31, 72, 80, 100, 104, 109, 122, 206, 215, 221, 226, 234, 236, 237, 303, 403, 404, 408, 409, 411, 444, 508, 513, 521, 522, 531, 541, 544, 568, 574, 602, 617, 623, 633, 648, 664, 706, 712, 719, 721, 730, 732, 754, 777, 784, 788, 803, 805, 807, 816, 822, 825, 826, 854, 862, 870, 875, 878, 879**

SEDUCTION, THE—(1hr. 44m., '82) A suspense-thriller about a television newscaster pursued by a psychotic photographer. With Morgan Fairchild, Michael Sarrazin, Vince Edwards and Andrew Stevens. Dir. David Schmoeller. R. **513, 808**

★ **SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **6, 76, 93, 97, 101, 207, 224, 419, 423, 436, 447, 504, 512, 513, 529, 533, 537, 639, 729, 819, 863, 867, 869**

SOME KIND OF HERO—(1hr., 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder, and Ray Sharkey. Dir: Michael Pressman. R. **21, 100, 104, 210, 221, 222, 300, 409, 423, 433, 449, 519, 529, 539, 553, 574, 628, 650, 701, 714, 719, 722, 727, 732, 754, 775, 784, 789, 812, 826, 852, 875, 879**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **235, 502, 526, 550, 654**

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **46, 90**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **11, 786**

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregario as a hooker. Dir. Ulu Grosbard. R. **235, 502, 526, 550**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **45, 104, 202, 207, 210, 211, 224, 308, 413, 418, 423, 449, 500, 521, 523, 541, 561, 566, 605, 616, 633, 637, 651, 721, 728, 729, 733, 744, 776, 789, 793, 804, 819, 827, 867, 870, 872**

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **61**

WEEK'S VACATION, A—(1hr., 42m., '82) In French, Eng. subtitles. Reviewed in this issue. **56**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **97**

Revivals

AIRPLANE!—(1hr. 28m., '80) This spoof of disaster movies has a few laughs, but it's still closer to television than film. Most of the gags are awfully obvious, and they are all repeated five times. Robert Hays and Julie Hagerty are the anguished young couple, and the cast is filled out with such *aging* minor stars as Robert Stack, Leslie Nielsen and Lloyd Bridges. Disaster movies always featured actors like these, and the casting is maliciously satirical—still it's a very small joke, and there isn't a comedian in that entire bunch. Written and directed by Jim Abrahams, David Zucker and Jerry Zucker. **239**

ALL SCREWED UP—(1hr. 45m., '76) In Italian, Eng. subtitles. A film about the adventures of young southern Italian workers who migrate to the heavily industrialized city of Milan and form a commune. The film does not truly come off because the writer-director has bitten off more than she can chew; there are too many main characters and stories and problems crowded into a relatively narrow compass. Dir. Lina Wertmüller. **7**

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. **4**

ARSENIC AND OLD LACE—(1hr. 58m., '44) A hilarious, macabre comedy adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson and Priscilla Lane. Dir. Frank Capra. **10, 91**

BREAD AND CHOCOLATE—(1hr. 56m., '78) In Italian, Eng. subtitles. A poignant comedy about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. The movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short. With Nino Manfredi and Anna Karina. Dir. Franco Brusati. **4**

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **39**

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. **4**

CHANT OF JIMMIE BLACKSMITH, THE—(1hr. 48m., '78) A great and tragic national epic from Australia. In frontier New South Wales in 1900, Jimmie Blacksmith (Tommy Lewis), a black half-caste boy cannot gain acceptance in the white world (which considers him a savage), and he refuses to draw strength or moral guidance from the aboriginal culture he has left behind. Goaded beyond endurance, he explodes and goes on a horrifying rampage, killing seven whites, five of them women. Director Fred Schepisi dramatizes this fable without guilt, hysteria, or melodrama. **2**

CRIME OF M. LANGE, THE—(1hr. 30m., '36) In French, Eng. subtitles. A landmark comedy-thriller with a leftist bent, about trouble at a French publishing house. François Truffaut called it "a film touched by divine grace." With René Lefèvre, Jules Berry and Sylvia Bataille. Dir. Jean Renoir. **4**

DAMNED, THE—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. **39**

DAY AT THE RACES, A—(1hr. 51m., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. **39**

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. **39**

DOGS OF WAR, THE—(1hr. 41m., '81) Christopher Walken, who has the surly, narcissistic glamour of a European male model, brings a tense, angry presence to the role of Shannon, a mercenary soldier hired by a shadowy British capitalist to overthrow an African dictator. The screenwriters have pared away the entertaining journalistic detail from Frederick Forsyth's best-seller, stripping the story down for action. Director John Irvin is serious about pace, atmosphere, and narrative tension in a way that has practically disappeared from movies. An exciting but morally ambivalent movie. With Tom Berenger and Colin Blakely. **406**

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. **39**

FROM MAO TO MOZART: ISAAC STERN IN CHINA—(1hr. 30m., '81) In this first-rate documentary, the violinist is not merely a great musician on tour, he's a rainmaker bringing the juice to a parched land—China, where Western classical music was once denounced as decadent. Stern is a terrific camera subject—brilliant, passionate, a great teacher—and the response of his students is very moving. Dir. Murray Lerner. **13**

INVASION OF THE BODY SNATCHERS (1978)—(1hr. 54m.) A splendid remake of the 1956 classic, with pod-like invaders from outer space inhabiting the bodies and minds of San Franciscans. The joke is that no one notices the difference. Funny, and with a more visceral approach to horror than the original. With Donald Sutherland, Leonard Nimoy, Brooke Adams and Jeff Goldblum. Dir. Philip Kaufman. **3, 84**

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. **4**

MADAME BOVARY—(1hr. 55m., '49) Jennifer Jones enacts this archetypal tragic, bourgeois heroine in a way that would have made Flaubert exclaim: "Madame Bovary, c'est moi??" A Hollywood movie that never gets closer to the spirit of the French than Louis Jourdan, that most Californian of all Frenchmen. Dir. Vincente Minnelli. **4**

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. **4**

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled fire-breather, and for the immense, silent landscapes. **95**

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **39**

THEATER

KEY TO ABBREVIATIONS

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DC	**Diners Club**
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V	**Visa**

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Broadway

Previews and Openings

Monday, March 29

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed by Michael Lindsay-Hogg. Previews now prior to a 3/30 opening. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Melvin Bernhardt. Musical focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $22.50-$30. Previews now prior to a 4/15 opening. Preview prices $5-$15. **Barrymore Theater,** 243 W. 47th (246-0390). All major credit cards.

SOLOMON'S CHILD—Anthony Zerbe and John McMartin in Tom Dulack's suspense drama dealing with the anguish and anger of parents of a youth who has returned from a religious cult, and their attempts at deprogramming him; directed by John Tillinger. Previews now prior to a 4/8 opening. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $17.50-$22.50; Fri. & Sat. at 8, $20-$25. Preview prices $10-$15. **Little Theater,** 240 W. 44th (944-9450). 2 hrs. All major credit cards.

Now Playing

AMADEUS—John Wood, John Pankow, and Michele Farr in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James Stephen star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Tues.-Thurs. at 8, Sat. at 2, & Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50; thru 5/1. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Loni Ackerman replaces Altay as of 4/7; Anthony Crivello replaces Stein as Che Guevara the same day. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50 ; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; $24; thru 4/3. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE BROTHERS—by Kathleen Collins's play about a black family as seen through the eyes of six women relatives. Wed. at 5:30; Thurs. at 8:30; Fri. & Sat. at 6 & 9:30; Sun. at 5; $7; from 3/31; directed by Billie Allen. **American Place Theater,** 111 W. 46th (869-9350).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CATHOLIC SCHOOL GIRLS—Casey Kurtti's play, directed by Burry Fredrik; with Lynn Born, Christine Von Dohln, Maggie Low, and Shelley Rogers. Tue.-Thur. at 8, $15; Fri. & Sat. at 7 & 10, Sun. at 3 & 7:30, $16.50. **Douglas Fairbanks,** 432 West 42nd (239-4321).

THE CHALK GARDEN—Revival of the Enig Bagnold 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COLORED PEOPLE'S TIME—Negro Ensemble Company's new play by Leslie Lee; directed by Horacena Taylor; with L. Scott Caldwell, Charles Weldon, Chuck Patterson, Jackee Harry, Chuck Cooper, Robert Gossett. **Cherry Lane,** 38 Commerce St. (989-2020).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

THE DEATH OF A MINER—Paula Cizmar's play about the life and death of a woman coal miner. Tues., Wed., Fri. & Sat. at 7:30; Thurs. at 6:30; Wed. & Sat. at 2; Sun. at 3; from 3/30. **American Place Theater,** 111 W. 46th (869-9350).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

I TAKE THESE WOMEN—J. J. Coyle's comedy about a judge, his wife, and his mistress, living under one roof. Wed.-Sat. at 8, Sun. at 3; $6. **Theater,** 440 W. 42nd St. (279-42000).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

MAYBE I'M DOING IT WRONG—A musical entertainment featuring the music and lyrics of songwriter/satirist Randy Newman, conceived and directed by Joan Micklin Silver; featuring Mark Linn-Baker, Patti Perkins, Larry Riley, and Deborah Rush. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10, Sun. at 3; $11.95-$17.95. **Astor Place Theater,** 434 Lafayette St. (254-4370).

ONE-MAN BAND—James Lecesne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliot. Sun.-Tues. at 8, Sat. at 3; $7. **Theater,** 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Sun. at 8, Sat. & Sun. at 3; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts Theater,** 407 W. 43rd (541-8394).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

Theater Companies

AMERICAN JEWISH THEATER—Carol Teitel and Lloyd Battista star in Nathan Teitel's *The Keymaker,* story of a Jewish emigrant torn between visions of greatness and acceptance of the hardships of everyday life; directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 3 & 7; thru 4/11. **92nd St. Y, at Lexington Ave.** (427-4410).

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. To be performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—*Clam Sauce,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Joe Pintauro's *Snow Orchid* concerns the emotional adjustment of an Italian family following the father's attempted suicide. With Peter Boyle and Olympia Dukakis; directed by Tony Giordano. Call for specifics; $15. **Circle Rep,** 99 Seventh Ave. South (924-7100); thru 4/4, Shakespeare's *Richard II,* starring William Hurt and Lindsay Crouse, plus John Bishop's comedy, *The Great Grandson of Jedediah Kohler,* in repertory at the **Entermedia,** 189 Second Ave. (475-4191).

CSC REPERTORY—*King Lear* in repertory with *Peer Gynt I* and *Peer Gynt II,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—*Nymph Errant,* the 1933 musical with music and lyrics by Cole Porter, book by Romney Brent; directed by Clint Atkinson; thru 4/4. **Theater,** 310 Riverside Drive (663-2028).

FLOATING REP—Howard Korder's *Night Maneuver* which tells of two brothers fighting for survival in an age of diminishing expectations. Thrus.-Sun. at 8, (two Wednesdays on 4/7 & 21); $5; 4/1-24. **ATA,** 413 W. 54th (267-5756).

JEAN COCTEAU REPERTORY—*The Golem,* by H. Leivick; thru 5/23; *The Revenger's Tragedy;* thru 5/1; Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

KOZO—Bertholt Brecht's *Baal,* adapted by Peter Mellencamp; directed by James Simpson; with Zach Grenier, Eve Gordon, Steve Hoffendahl, and Gary Morabito. Brecht's tale, written at the age of 20, of a drunken and lecherous poet. Wed.-Sun. at 8; $6. **KOZO,** 149 Essex St. (260-8603).

LA MAMA ETC.—*Prisoners of the Invisible Kingdom,* written and directed by Michael Kirby, is a sci-fi, heavy-metal, structuralist play with 24 actors. Tues.-Sun. at 7:30; $8; 4/1-18. **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Horton Foote's new comic drama, *The Roads to Home.* Mon., Thurs.-Sat. at 8; Sun at 3; thru 4/12; $6. **Theater,** 260 West 41st (921-1455).

MANHATTAN THEATER CLUB—*Livin' Dolls,* a musical by Marc Shaiman and Scott Wittman; directed by Richard Maltby, Jr. Inspired by the beach blanket movies of the '60s; cast includes Lisa Embs, Linda Hart, Zora Rasmussen, James Rich and others. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; 4/4-4/11. Upstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 4/11. **Theater Four,** 424 W. 55th (246-8545).

PAN ASIAN REPERTORY—Two new plays on the Japanese internment camp experience. *Behind Enemy Lines,* thru 4/4; *Station J,* 4/7-4/18. Tues.-Sat. at 7:30; Sun. at 2; $6, $8, $10; **Theater,** 120 West 28th (255-7293).

PLAYWRIGHTS HORIZONS—A.R. Gurney's *The Dining Room,* a stimulating and delightful play, starring Ann McDonough and John Shea. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; thru 4/18. Main Stage. At the other half of this theater, Sarah Kernochan's musical, *Sleeparound Town,* which explores night fantasies, phobias, and passions of children as they pass into adolescence. Cast of five between the ages of 11 and 14; directed by Thomas Hulce. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru April; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Robert Montgomery's *Subject to Fits,* a black comedy based on Dostoevsky's *The Idiot,* directed by Barry Koron. Thurs. & Fri. at 8, Sat. at 7 & 10:30, Sun. at 4; thru 4/4. **Soho,** 19 Mercer St. (925-2588).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

ANTIGONE—Cocteau's play, directed by Liz Shepherd, music by Louie Lino, with Louise Dovell in the title role. $5; from 3/31. **Club 57,** 57 St. Marks Pl. (628-1897).

BASIC BEHAVIOR—A satirical musical play exploring stereotypes in American life, performed by Jim Neu, John Nesci, and S. Dunn. $5. **Westbeth Theater,** 151 Bank St. (691-2272).

BEFORE CAESAR—Terry Talley's play about Cicero, the father of a family threatened by Julius Caesar, in a historical drama of the end of the republic. Thurs.-Sat. at 8, Sun. at 7; $5; thru 4/11. **New York Theater Ensemble,** 62 E. 4th St. (447-4120).

BELL, BOOK, AND CANDLE—Revival of John Van Druten's 50s comedy of love and witchcraft in Man-

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THEATER

hattan; directed by Gary Martin. Thurs.-Sun. at 8; $5; thru 4/4. **Park Ave. Christian Church,** 1010 Park Ave. (288-3246).

BELLA FIGURA—Brother Jonathan Ringkamp's play about a young Franciscan brother studying art, who discovers sexual intrigue as well as spiritual crisis during his fellowship in Italy; directed by John Schwab, with Reed Birney, Jo Henderson, and Patricia Mauceri. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; 4/1-25. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE CONTRACT—Nathan Ross Freeman's allegorical drama dealing with a young minister who is faced with a test of his faith when he is confronted by an Angel; with Phyllis Stickney, Noble Lee Lester, and Timothy Simonson; directed by Wyatt Paul Davis. Thurs.-Sat. at 8, Sun. at 3; thru 4/11. **FSWW Loft Theater,** 317 W. 125th St. (662-8463).

THE CROCK OF GOLD—Play adapted from James Stephens's book, directed by Rino Elisha. Thurs.-Sun. at 8; $4; 4/1-18. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Anton Chekhov's *The Boor* and Ferenc Molnar's *Still Life.* Fri. at 6 & 8:30, Sat. & Sun. at 8:30; $4; 4/2-18. **Theater 22,** 54 W. 22nd (243-2805).

DOUBLE BILL—Sam Shepard's *Geography of a Horse Dreamer* and *Cowboys #2;* directed by Dan Tedlie. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 4/4. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DUSA, FISH, STAS & VI—Pam Gems's play about four Englishwomen struggling with marriage, sex, and politics; directed by Bob Hall. Sat.-Wed. at 8; thru 3/30. **Doug Fairbanks Studio,** 432 W. 42nd (982-3445).

EGGPLANTS ARE FOR EATING—A new romantic comedy by Antoni Jaworski. Thurs.-Sat. at 8; Sun. at 3; thru 4/11; $4. **Troupe Theatre,** 335 West 39th (244-9699).

THE EVANGELIST: A RELIGIOUS MELODRAMA—A musical with book, lyrics, and music by Rev. Al Carmines, is inspired by the resurgence of the religious right and the moral majority; directed by William Hopkins. Thurs.-Sun. at 8, Sun. at 3; $6; 3/31-4/13. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE EXTRAVAGANT TRIUMPH OF CHRIST, MARX, AND SHAKESPEARE—Fernando Arrabal's play, set in an unidentified tropical country, directed by Eduardo Manet. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10; from 4/1. **INTAR,** 420 W. 42nd (279-4200).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3; from 3/26. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

HOMEBOYS—John Lordan's play about the chemical "agent orange" and how it tests the reactions of a Vietnam veteran and his friends; with Billy Padgett and Judy Rice. Mon.-Thurs. at 7:30; $4; thru 4/16. Tues.-Fri. at 7:30. **Westside Mainstage,** 424 W. 49th (869-3530).

HOP DOWN AND DOODLE BACK—A vaudeville show played entirely by Lynn Cataldo and Susan Goldbetter. 4/5, 6, 12, 13 at 8; $5. **28th St. Plyhse,** 120 W. 28th (857-0810).

LETTERS TO BEN—Musical about a 40-year-old highschool teacher who has been widowed for two years. Book, music, and lyrics by Charles Choset; directed by Lisa Simon. Thurs.-Sun. at 8; $4; from 4/1. **Theater for the New City,** 162 Second Ave. (254-1109).

LIVINGSTONE AND SECHELE—David Pownall's play about how a missionary got to be an explorer. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; 4/6-25. **Quaigh Theater,** 108 W. 43rd (221-9088).

LOLA—Musical by Claire Richardson and Kenward Elmslie based on the life of the 19th century personality Lola Montes (played by three ladies—Jane White, Gretchen ALbrecht, and Leigh Beery). Tues., Wed., Fri. & Sat. at 8; Sat. & Sun. at 3; thru 4/10. **Church of the Heavenly Rest,** 2 E. 90th (534-5366.)

LUDWIG—J.L. Christa's comedy about New York's artist colony; directed by Joseph MacLaren. Thurs.-Sat. at 8, Sun. at 3; $6; 4/1-25. **PSW Studio,** 243 W. 55th (757-0876).

THE MIDDLE AGES—A. R. Gurney's romantic comedy follows the thirty-year love affair between a rebel and the woman he adores (Jack Gilpin and Carolyn Mignini); directed by Donald Marcus. Thurs.-Sat. at 8, Sun. at 3; $6, $7; thru 4/4. **The Ark,** 131 Spring St. (431-6285).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $5, $6; thru 4/4. **Theater Eleven,** 16 W. 22nd (475-4975).

OCCUPATIONS—Trevor Griffiths's play, set in Turin in 1920, is about men and the personal and political choices they must make. With Julie Garfield, Christopher Caraso, Ellen Barber, and Time Winters; directed by James Traub. $6; thru 4/10. **28th St Playhouse,** 120 W. 28th (869-3981).

OCTOBER BLOOM—Rosemary Terango's comedy about an Italian American family. Wed.-Sat. at 7:30; thru 4/3. $4. Madison Ave. **Baptist Church,** 30 East 31st (929-5541).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

PHANTOMS OF LOUISIANA—Gary Indiana's play chronicles the courtship and marriage of a pair and the subsequent decimation of the bride's family. Thurs.-Sun. at 8 & 10; $7, $8; thru 4/18. **The Performing Garage,** 33 Wooster St. (966-3651).

PIAF, A LOVE SONG—Life and times of the great chanteuse starrig D. W. Poste in a play by Jiri Schubert and Byron Ayanoglu. Thurs.-Sun. at 8, Sat. at 11:30; $9; thru 5/8. 500 W. 42nd St. (736-0247).

THE PLAY'S THE THING—Candide Cummings's adaptation of Ferenc Molnar's play, directed by Alex Iglesias. Thurs.-Sat. at 8, Sun. at 3:30; $5; thru 5/16. **Aardvark,** 47 E. Houston (226-9691).

POGEY BAIT—George Birimisa's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham; produced by the Stonewall Repertory Theater, a company devoted to the works of gay playwrights. Fri. & Sat. at 10, Sun. at 9; $6; 4/2-5/9. **Courtyard Playhouse,** 39 Grove St. (741-0307).

REUNION—James Slaydon's mystery about the meeting of two old friends; directed by Monica Hayes. Thurs.-Sat. at 8, Sun. at 3; $6; 4/1-17. **Tyson Studio,** 1026 Sixth Ave. (582-2500).

ROMEO AND JULIET—Shakespeare's classic, directed by Michael Graves. Thurs.-Sat. at 8, Sun. at 3; $4; 4/1-18. **28th St. Theater,** 120 W. 28th (869-3981).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written, and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

SISTERS AND OTHER STRANGERS—An evening of one-acters by John Kneeland, directed by John Cowan and Andrew Feigin. Wed.-Sun. at 8; $4; 4/7-18. **Inroads Art Center,** 150 Mercer St. (226-6622).

TRIPLE BILL—Fred Rohan de Vargas's *Go Fly a Kite;* Anton Chekhov's *Swan Song,* and David Van Asselt's *Dog Daze;* directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; $6; 4/1-30. **Studio R,** 134 W. 28th (675-0006).

WHAT WOULD JEANNE MOREAU DO?—Elinor Jones's new comedy. Tues.-Sat. at 8; Sun. at 3 & 7:30; $7; thru 4/4. **WPA Theater,** 138 Fifth Ave. (691-2274).

THE WIND THAT SHOOK THE BARLEY—Declan Kennedy's play about the struggle of the troubled people in Ireland; directed by Jamie Brown. Wed.-Sat. at 8; $5; thru 4/10. **Theatre Off Park,** 28 E. 35th (679-5684).

THE WINGS OF THE DOVE—Christopher Taylor's play, adapted from the Henry James novel; directed by Amy Ober. Tues. & Wed. at 5:30, Thurs.-Fri. & Sat. at 7:30; $3.50; 3/30-4/3. **Minor Latham Playhouse,** 606 W. 120th (280-2079).

WOEMAN—Paul Stephen Lim's play about a newspaper photographer with a crippled hand. A Shelter West Repertory production. Thurs.-Sun. at 8, Sun. at 3; $5; thru 4/4. **Entermedia upstairs,** 189 Second Ave. (673-6341).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York Magazine* will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JOHN BELLANY—Painterly, expressive seascapes, sea-faring life; thru 4/3. Esman, 29 W. 57th (421-9490).

JAKE BERTHOT—Paintings and drawings, 1981, thru 4/3. McKee, 41 E. 57th (688-5951).

FRANK BOWLING/DAN MARSHALL—Current paintings/"The Duck Pond." Thru 3/31. deNagy, 29 W. 57th (421-3780).

HARRISON BURNS—Stencils and layers of spattered paint based on movies, thru 4/17. Iolas-Jackson, 52 E. 57th (755-6778).

RICHARD CHIRIANI/MAURICE GOLUBOV—New landscapes/The use of white. 4/3-28. deNagy, 29 W. 57th (421-3780).

JAMES COIGNARD—Mixed media works on paper and canvas, thru 4/17. Heidenberg, 50 W. 57th (586-3808).

DOROTHY DEHNER—New abstract Corten steel sculpture, small bronzes, and pen and pencil drawings, 3/31-4/24. Sachs, 29 W. 57th (421-8686).

DON DUDLEY—Installations of painted pieces of homosote nailed directly onto the wall, 3/30-4/24. Adler, 37 W. 57th (980-9696).

R.M. FISCHER—Assemblage lamps and one fountain, 4/3-5/1. Stefanotti, 30 W. 57th (757-6712).

GEORGE HARKINS—Watercolors, 4/3-30. Tatistcheff, 38 E. 57th (888-1599).

HOWARD KANOVITZ—Tableaux of realistic images in large paintings, pastels and crayon drawings, thru 4/24. Rosenberg, 20 W. 57th (757-2700).

HENRY KOERNER—Baroque realism in oils, drawings, watercolors, thru 4/3. Deutsch, 20 W. 57th (765-4722).

JOYCE KOZLOFF/ROBERT YOUNGER—Drawings and models, one of tile remodeling at a Delaware train station/An installation with a wooden sperm, atom bomb, plywood plane. 3/30-4/24. Gladstone, 41 W. 57th (758-6765).

RICHARD LYTLE—Landscapes seen through floral motifs in watercolor and paint, thru 4/1. Pearl, 29 W. 57th (838-6310).

RONALD MARKMAN—Highly patterned, brightly colored wood collages creating madcap environments, thru 4/22. Dintenfass, 50 W. 57th (581-2268).

ELIZABETH OSBORNE—Tranquil, simplified still lifes in oils, pastels, and watercolors, thru 4/7. Fischbach, 29 W. 57th (759-2345).

KATHERINE SCHMIDT—Figure and landscape ink and pencil drawings largely from the 30's, thru 4/17/Large scale sculpture by Archipenko, Roszak and Zorach, thru 4/30. Zabriskie, 29 W. 57th (832-9034). 521 W. 57th (245-7568) by appt.

GEORGE SEGAL—New painted figural sculpture using colored glazes and reliefs based on Cezanne's still lifes, 4/1-5/1. Janis, 110 W. 57th (586-0110).

SAUL STEINBERG—Tables, still lifes, and portraits of cities, thru 4/24. Pace, 32 E. 57th (421-3292).

T. TOKITA—Metaphysical landscapes, 4/3-5/8. Touchstone, 29 W. 57th (826-6111).

Madison Avenue and Vicinity

WILLIAM BAILEY—Recent figure and still life paintings also including drawings on paper, 4/3-30. Schoelkopf, 825 Madison (879-4638).

JOSEPH BEUYS—Lithos, silk-screens related to his idiosyncratic mise-en-scenes, thru 4/17. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7pm, Wed., Fri., Sat. 12-5.

PHYLLIS BRAMSON—Parables of creation in staged narratives, thru 3/31. Knowlton, 19 E. 71st (794-9700).

MARTIN CHIRINO—Recent sculpture, thru 4/10. Borgenicht, 724 Fifth (247-2111).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (535-3980).

MARIUS DE ZAYAS (1880-1961)—A retrospective including constructivist portraits, thru 4/4. Center for Inter-American Relations, 680 Park (249-8950).

ESPILIT—Collages of handmade paper, canvas, gouache, thru 3/31. Ericson , 23 E. 74th (737-6155).

HERBERT FERBER—Abstract bronze sculpture and acrylic on canvas reliefs, thru 4/1. Knoedler, 19 E. 70th (794-0550).

BALCOMB GREENE—Eroticism and mystery in fifteen large-scale oils some featuring the male nude, 4/3-24. ACA, 21 E. 67th (628-2440).

AL HELD—"Action" paintings from 1954 to 1959, thru 4/3. Miller, 724 Fifth (246-1625).

WILLIAM PENHALLOW HENDERSON—Portraits, New Mexico from 1901 to 1916, thru 4/10. Hirschl & Adler, 21 E. 70th (535-8810).

JAMES JOYCE—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (838-6690) Mon.-Fri. 10-6, Sat. til 3.

KANDINSKY—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. Thru 4/10. Carus, 872 Madison (879-4660).

DAVID LEVINE—Egypt and Coney Island in watercolors, thru 4/10. Forum, 1018 Madison (535-6080).

JACQUES LIPCHITZ—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).

JUAN MARTINEZ—Isolated expressionist figures, some victims, in shadow, thru 4/17. Lefebre, 47 E. 77th (744-3384).

TODD MCKIE—Large figurative watercolors, 4/1-5/1. Acquavella, 18 E. 79th (734-6300).

MIRÓ—Gouache paintings for Ubu Roi, 1954, thru 4/24. Perls, 1016 Madison (472-3200).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).

DOROTHY RUDDICK—Canvas and thread constructions, thru 4/17. Graham, 1014 Madison (535-5767).

KARL SCHRAG—Painterly landscapes in oils and gouaches, thru 4/3. Kraushaar, 724 Fifth (535-9888).

KENDALL SHAW—Recent paintings, thru 4/17. Lerner-Heller, 956 Madison (861-9010).

HEDDA STERNE—From 1941 to the present in paintings, thru 4/12. CDS, 13 E. 75th (772-9555).

TIM—Political cartoons from l'Express, the French weekly, thru 4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

JOHN WESLEY—Recent paintings, works on paper, and objects, 4/3-29. Elkon, 1063 Madison (535-3940).

SoHo

BETTE ALEXANDER—Masks, birds, staffs etched into impasto fields, thru 4/14. Neill, 136 Greene (925-8633).

BILL BECKLEY/GORDON MOORE—Bold streaks and spades in paint and wax/Elongated triangular canvases. Thru 4/10. Bonlow, 150 Greene (925-4482).

VIVIAN E. BROWNE—Nature rhythms in oils on silk, thru 3/31. Soho 20, 99 Spring (226-4167).

BRAD DAVIS/NED SMYTH—Ceramic sculptures doubling as planters and fountains by both. Thru 4/10. Solomon, 392 W. Broadway (925-1900).

WESTA DELAGI/MARTHA MARGULIS—Large scale portraits/Semi-abstract expressionist landscapes. 3/30-4/18. Pindar, 127 Greene (533-4881).

CHARLES DUBACK—Impressions of wood and foliage reflected in water, thru 3/31. Landmark, 469 Broome (966-1173).

DAVID FREELANDER—Polychrome sculptural paintings, thru 4/16. 22 Wooster (966-2547). Tues.-Sun. 12-6.

JEREMY GILBERT-ROLFE—Color grid abstractions and studies on paper, 4/3-24. Weber, 142 Greene (966-6115).

SHIRLEY GORELICK—Large scale portraits of a couple, both psychoanalysts, 4/3-28. Soho 20, 99 Spring (226-4167).

CARO HELLER—Rituals in mixed media sculpture, 3/30-4/18. Atlantic, 458 W. Broadway (228-0994).

GERALD MARCUS—The Berkshires and upstate New York, thru 4/14. Prince Street, 121 Wooster (226-9402).

J. CREIGHTON MICHAEL/DANIEL SCHMIDT/URSULA SCHNEIDER—Wall sculpture/Gouache paintings/Oil pastel drawings. 4/2-22. Litz, 153 Mercer (431-1990).

ROSEMARY NAEGELE—New York City scapes and cafe interiors, 4/1-15. Blue Mountain, 121 Wooster (226-9402).

JOSÉ PRESMAN—Anagrams based on advertisements, 4/3-22, Eno, 101 Wooster (226-5342).

DAVID SALLE—Multi-paneled canvases of images superimposed on color fields, thru 3/31. Boone, 420 W. Broadway (966-2114).

WADE SAUNDERS—Recent sculpture, 4/3-24. Cowles, 420 W. Broadway (925-3500).

JAKE SEVERANCE/EILEEN SUTTON/ROGER WHITE—Photo essay on harbor life/Abstracted nature in watercolor/Wood and chain sculpture. Thru 4/15. Ward-Nasse, 178 Prince (925-6951).

DAVID LOEFFLER SMITH—Small oils on paper, some mythological, some domestic suffused with urgency, thru 4/14. First Street, 386 Broadway (226-9011). Tues.-Sat. 1-6.

ROBERT STACKHOUSE—A large latticed wood primal serpent and large scale watercolors, 4/1-28. Hutchinson, 138 Greene (966-3066).

FRANCESC TORRES—Recent drawings, 4/3-28. Meyer, 410 W. Broadway (295-3527).

JACK TWORKOV—Fifty years in figure drawings from the 50's, works on paper from the 60's to now, tracings, thru 4/28. Hoffman, 429 W. Broadway (966-6676).

Other

VARUJAN BOGHOSIAN—Constructions, thru 4/17. Ekstrom, 417 E. 75th (988-8857).

EDWARD BURRA/PAUL NASH—30 paintings, drawings, watercolors by each, documenting the formation of modern art in England in the late 20's and early 30's. Thru 4/2. Grey, NYU, 33 Washington Pl. (598-7603).

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

RIKURO OKAMOTO—Fiberglass glacial boulders, "moving rocks," 4/1-28. Mall of CUNY, 33 W. 42nd (790-4331).

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). Classic pop works from 1962 to 1967 by Lichtenstein, Oldenburg, Warhol, thru 4/10.

DEL RE—41 E. 57th (688-1843). Works on paper by deKooning, Gottlieb, Rothko, thru 4/3.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

KATZEN—11 E. 57th (355-0400). Superhumanism, thru 5/1.

MARLBOROUGH—40 W. 57th (541-4900). Paintings by Gottlieb, Pollock, Still Reinhardt; thru 3/31.

PROTETCH—37 W. 57th (838-7436). Projects from the past ten years by O.M.A., Ren Koolhaas, and Elia Zenghelis, thru 4/3.

WASHBURN—42 E. 57th (753-0546). American artist abroad from 1900 to 1950 including Bruce, Davis, Dove, Henri, Weber/The late 40's and 50's by Held, Kelly, Noland at 113 Greene. Thru 4/24.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). British master prints including Blake, Nicholson, Shannon, 3/29-4/24.

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, thru 4/24.

ADLER—21 E. 67th (249-2450). Old Lyme Impressionists Abrams, Burr, Ebert, and Foote, thru 4/4.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

FELICIE—141 E. 56th (752-7567). Turn of the century posters of the theater and caricatures of Hirschfeld, thru 4/17.

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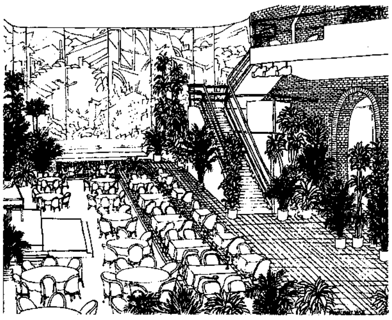

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ART

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 4/3.

MATIGNON—897 Madison (628-6886). Constructive concepts by Frassati, Kadar, Moholy-Nagy, Survage, thru 4/3.

PAYSON-WEISBERG—822 Madison (249-1666). NYC winters by King, Wiggins, Potthast, thru 4/17.

SCHLESINGER-BOISANTÉ—822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, thru 5/1. Mon.-Sat. 10-6.

SOLOMON—959 Madison (737-8200). Avery, Lichtenstein, Rauschenberg, thru 3/31.

STONE—48 E. 86th (988-6870). Paintings by Rickabaugh, drawings by Van Allsburg, sculpture by Wheelwright; thru 3/31.

Soho

ALAN—110 Greene (431-3305). Americans Champney, Wyant, Phelps, from the 19th century; thru 4/3.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

SEMAPHORE—462 W. Broadway (228-7990). Landscapes by ten, including Katz, Welliver; thru 4/10.

Other

AICH—842 Broadway (598-0100). Native Indian women artists, thru 3/31.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Historic city plans, 19th century stocks, WPA photos from the NYC Municipal Archives, thru 4/6.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

GOOD COMPANY—339 Columbus (724-7244). Nine artists from New Mexico, 3/30-4/25.

Photography

BOOKS & CO—939 Madison (737-1450). Mon.-Sat. 10-7, Sun. 11:30-6. Children by Cartier-Bresson, Callahan, Man Ray, Moholy-Nagy, 4/1-30.

PETER CAMPUS—Recent landscapes, thru 3/31. Cooper, 155 Wooster (674-0766).

EDWARD CURTIS—Photogravures of North American Indians, thru 4/11. Central Falls, 478 W. Broadway (533-9481).

ELEVENTH STREET—330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-10 p.m. NYC night life by five, thru 4/18.

HARRIET GANS—Seed pods, natural forms, 3/30-4/18. Pindar, 127 Greene (533-4881).

DAVID HANSON—From his new and published books, thru 4/16. Pfeifer, 825 Madison (737-2055).

ERICH HARTMANN/CHRISTIAN LOUIS—Trains and railways in France by both. Thru 3/31. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

E.O. HOPPE—Industry, London society; Cockney charladies in 1921, vagrants, thru 3/31. Photo Center, NYU, 721 Broadway (598-3939).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Fri. 12-8 p.m., Sat.-Sun. 12-6. Alaskan Eskimo village societies by Harris, Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, thru 5/9.

MARK KRASTOF—The nude in black and white, thru 4/8. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

GUSTAVE LE GRAY (1820-1882)—The French military maneuvers at Camp de Chalons, 1857; thru 4/3. Mon.-Sat. 10-6.

BEA NETTLES—Recent photos, 4/1-25. Samuel, 795 Broadway (477-3839).

BARBARA NORFLEET/MARTIN PARR—Dead and decaying flowers/Rural Ireland. Thru 4/10. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Magritte, Man Ray, Zwart, others, thru 4/17.

NANCY SIRKIS—Portrait of America, thru 4/5. YWCA, 610 Lexington (755-4500). Mon.-Fri. 9-8pm, Sat. 10-4.

STALEY-WISE—111 Wooster (431-7292). Nudes by fashion photographers, 1920 to now, thru 4/10.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Landmark buildings in NYC that are unprotected by law, by Robinson and St. Bartholomew's, thru 3/31.

WITKIN—41 E. 57th (355-1461). Flowers by Cunningham, Doisneau, Kertesz, Weston, thru 4/24.

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Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1; children & seniors 50 cents. Young Americans: Award Winners; thru 5/9.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; thru 6/27.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Made in New York; thru 4/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Humor in Japanese Prints; thru March... Of Corsets; thru May... Gordon House: A Print Retrospective, thru 4/4... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tissot; thru April... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11... Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9... English Majolica; thru 6/13.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Twentieth Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibitian; 4/2-6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... J. James Tissot: Biblical Paintings; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; 4/3-6/20. **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11... Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18... New Treasures for the Morgan Library; thru 4/18.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat. Sun. 11-4. Teatro 4: Portrait of an Hispanic Community Theater; Twenty Photographs by Tony Velez... Group Exhibition: Taino Design.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain: Indian Ceremonial and Trade Silver; thru 5/16... Iroquois Silverwork; thru 5/2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; 4/6-9/6.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 5/9... Children's Choice; 4/2-25.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $2, children and seniors $1. Giorgio de Chirico; 4/3-6/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Arthur Leipzig: Photographs of Jewish Life Around the World; thru 4/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; 4/3-6/3... 14th Street "Window:" A History of the World: by Kenneth Shorr.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; 4/1-6/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato... Mario Ceroli: Opera and Theater Design.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; thru 5/9.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Selected Paintings and Sculpture Acquired Since 1978; thru 4/4... Katherine Schmidt (1898-1978): A Selective View; thru 4/4... Robert Smithson: Sculpture; thru 4/18... John Cage: Scores and Prints; thru 5/2... At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

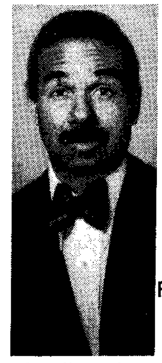
YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/1 at 10 & 2, 4/2 at 11: United States Stamps and Postal History, Important United States Paper Money; Part I. On view from 3/29. 4/1 at 7: Colonial American Documents Including the Declaration of Independence from the Chew Family Papers. On view from 3/29. 4/3 at 10 & 2: Art Nouveau/Art Deco. On view from 3/29. **East,** 219 E. 67th St. (570-4141). 3/30 at 10: American Furniture and Decorative Objets, Prints, and Decorations. On view from 3/29.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 4/2 at 1: Art Nouveau and Art Deco, together with Icarts. On view from 3/30. **525 E. 72nd St.** (570-4842). Next sale 4/7.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. Next sale 4/21. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 4/3 at 10:15 & 2: Americana. On view from 3/29.



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Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 29

TORONTO SYMPHONY, Andrew Davis conductor; pianist Anton Kuerti. Glick's *Psalms* (N.Y. premiere); Mozart's Piano Concerto No. 23; Tchaikovsky's Symphony No. 6. Carnegie Hall at 8. $6-$12.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Haydn's Trio in E-flat, HOB. XV:29; Hindemith's Sonata for Viola and Piano, Op. 25 No. 4; Kodaly's Serenade for Two Violins and Viola, Op. 12; Hummel's Septet in d, Op. 74. Alice Tully Hall at 7:30. $10.

STEVE REICH AND MUSICIANS—Reich's *Music for 18 Musicians,* other works. Metropolitan Museum at 8. $7.50.

DA CAPO CHAMBER PLAYERS—"Connections With the Past." Music by Janacek, Reynolds (N.Y. premiere), Bach, Thimmig (N.Y. premiere). With guest artists clarinetists Blount, Thimmig; Roger Reynolds, narrator. Carnegie Recital Hall at 8. $5.50.

ROBERT BLACK, pianist. Works by Rudhyar (N.Y. premiere), Gideon (world premiere), Busoni, Barraque (U.S. premiere). Merkin Concert Hall at 8. $6.

FRANCIS THORNE & EDWIN LONDON—Works for string quartet, voice, piano, percussion, 40-voice chorus. With soprano Phyllis Curtin, Columbia String Quartet, U. of Akron Percussion Ensemble, University Singers from U. of Nebraska. Symphony Space at 8. $5.

LAWRENCE TRIO—Haydn's Trios in F and D, Hob. XV: 17, 16. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

COMPOSERS' CHAMBER ENSEMBLE—CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

MANNES FACULTY COMPOSERS—Works by Loeb, Jones, Stearns. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

ERICH KORY, cellist/**ELENA B. ELLI,** pianist. Lincoln Center Library at 4. Free.

JULIUS GROSSMAN ORCHESTRA, violinist Connie Heard. Works of Chopin, Holst, Mozart, Vivaldi, Wolf-Ferrari. Samuel Field YM-YWHA, 58-20 Little Neck Pkwy., Queens, at 2. Free.

Tuesday, March 30

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; flutist Julius Baker, violist Sol Greitzer. Bernstein's *Halil—Nocturne;* Walton's Viola Concerto; Elgar's *Enigma Variations.* Avery Fisher Hall at 7:30. $6-$20.

MAURIZIO POLLINI, pianist. Works of Mozart and Schubert. Carnegie Hall at 8. $6-$15.

DETLEF KRAUS, pianist. Works of Bach, Mozart, Schumann, Brahms, Chopin. Carnegie Recital Hall at 8. $8.50.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor; clarinetist Giora Feidman. Works of Vivaldi, Scarlatti, Britten, Warlock, Hajdu (U.S. premiere). Merkin Concert Hall at 8. $11.

CHAMBER MUSIC SOCIETY—See 3/29.

PAUL GALASSO—Works for cello, acoustic-electric guitars, voice, percussion. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

SAMUEL RHODES, violist/**ROBERT MCDONALD,** pianist. Works of Bach, Vieuxtemps, Stravinksy, Overton, Brahms. Juilliard Theater, Lincoln Center, at 8. Free.

TONG-IL HAN, pianist. Works of Chopin, Beethoven. 92nd St. Y at 8. $5-7.50.

CAPRICORN, Gordon Gottlieb conductor; cellist Evalyn Steinbock. Three Haydn cello concertos. St. Peter's Church, Lexington Ave. and 54th St., at 8:15. $4.

ELIZABETH DIFELICE, pianist. Music by Beethoven, Debussy. Trinity Church, Broadway and Wall St., at 12:45. Free.

AKI TAKAHASHI, pianist. Works by Chopin, Schubert, Messiaen, Wolff, Xenakis, Takahashi (world premiere). Japan House, 333 E. 47th St. (234-4450), at 8. $5.

AMERICAN FESTIVAL OF MICROTONAL MUSIC, Johnny Reinhard director, with the Harmonic Choir, and instrumentalists. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

KEITH CARROLL, double bass. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

DONN-ALEXANDRE FEDER, pianist. "Karol Szymanowski, a Centenary Observance." Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ELIZABETH HODES, soprano/**THOMAS GRUBB,** pianist. Music of Barber, Watts, Poulenc, Cervetti. Church of the Incarnation, 209 Madison Ave., at noon. Free.

BARBARA GORDON, vocalist. Lincoln Center Library at 4. Free.

BROOKLYN HEIGHTS SYMPHONY ORCHESTRA, Joseph Eger conductor. Bruckner's Symphony No. 4, Berlioz's *Benvenuto Cellini* Overture. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. Free.

THE CHELTONES, vocal-instrumental ensemble, from England. Works of Grainger, Foster, Joplin, Elgar, et al. Wagner College Music Annex, Staten Island (390-3313), at 8. Free.

Wednesday, March 31

ALEXANDER SCHNEIDER, violinist/**ISIDORE COHEN,** violinist/**WALTER TRAMPLER,** violist/**LAURENCE LESSER,** cellist/**SCHUYLER CHAPIN,** narrator. Haydn 250th-anniversary program. *Seven Last Words of Christ;* String Quartet in B flat, Op. 1, No. 1; Ultimo Quartetto. New School, 66 W. 12th St. (741-5689), at 8:30. $4.50.

AMERICAN COMPOSERS ORCHESTRA, James Dixon conductor; violinist Kurt Nikkanen, tenor Paul Sperry. Works of Fennelly, Perlongo, Mumford (world premiere), Gruenberg, Riegger. Symphony Space at 8. $5.

BENITA MESCHULAM, pianist. Works of Bach, Schumann, Ravel, Albeniz, Chopin. 92nd St. Y at 8. $6.50-$8.

DIMITRI TOUFEXIS, pianist. Works of Scarlatti, Beethoven, Chopin, Lipkis (premiere), Debussy, Liszt. Alice Tully Hall at 8. $6-$10.

RICHIE HAVENS, with Long Island Chamber Ensemble; Lawrence Sobol conductor. Kaufman's *Nexus* (N.Y. premiere). Carnegie Hall at 8. $8.50-$15.50.

KRISTI BJARNASON, cellist, with flutist Stephanie Jutt, pianist Victor Steinhardt. Works of Beethoven, Weber, Debussy, Brahms. Merkin Concert Hall at 8. $6.

S.E.M. ENSEMBLE, Petr Kotik conducting. Cage's *Song Books I, II* (premiere of complete works). Whitney Museum, Madison Ave. and 75th St. (570-3676), at 7:30. $5.

ALBERT LOTTO, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

MICHAEL CHANG, tenor/**SCOTT WILEY,** guitarist. Works of Purcell, Walton, Schubert, Niles, Giuliani, Bach. Lincoln Center Library at 4. Free.

QUINTET OF THE AMERICAS—Classic, contemporary, and South American music. Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

MANHATTAN PHILHARMONIA, Bruce Ferden conductor. Beethoven's *Leonore* Overture No. 3; Prokofiev's *Romeo and Juliet,* excerpts; Dvorak's "New World" Symphony. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

PAULA HATCHER JAZZ QUARTET—Gershwin Theater, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. $5.

CAROL BETH CHOATE, organist. Works of Bach, Hindemith, Vierne, Duruflé. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

MARGARET HEE-LENG TAN, pianist. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves., at 12:15. Free.

PAUL WILLIAM SIMONS, voice, cello, guitar. Music Building, Lehman College, Bedford Park Blvd. West, Bronx, at 3. Free.

Thursday, April 1

RAVI SHANKAR, sitarist, with tablaist Alla Rakha. Carnegie Hall at 8. $9-$14.

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; Brahms's *Tragic Overture* and *Serenade* in A; Stravinsky's *Scènes de Ballet* and *Symphony in 3 Movements.* Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program Thurs. only 9:45 a.m.; $3.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven trios. Alice Tully Hall at 8. $9.50.

HERTZ TRIO (N.Y. debut). Works of Brahms, Archer, Arensky. 92nd St. Y at 8. $6.50-$8.50.

REBECCA LA BRECQUE, pianist. Works of Froom, Levy, Martin, Sessions, Schubel (world premiere). Merkin Concert Hall at 8. $6.

S.E.M. ENSEMBLE, Petr Kotik director. Cage's Concerto for Piano and Orchestra, *Atlas Eclipticalis, Aria.* Whitney Museum, Madison Ave. and 75th St. (570-3676), at 7:30. $5.

MUSIC FROM MARLBORO—Mozart's Divertimento in D, K. 205; Stravinsky's Three Pieces and Concertino; Beethoven's Septet in E flat, Op. 20. Metropolitan Museum at 8. $8.

JOHN GOLDSMITH, countertenor, & Co. Works of Handel, Bach, Hilton, et al. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MICHAEL KAMINSKI, organist. Grace Church, Broadway and E. 10th St. (254-2000), at 12:30. Free.

MATTHIAS KRIESBERG, pianist. Works of Babbitt, Aturias (U.S. premiere), Silvester (U.S. premiere), et al. Columbia U. McMillin Theater, Broadway and 116th St., at 8. $5.

JULIUS GROSSMAN ORCHESTRA—Katherine Engel Center, 241 W. 72nd St., at 2. See 3/29 for program.

BARGEMUSIC CHAMBER PLAYERS—Beethoven's Symphony No. 2 arranged as trio, and "Archduke" Trio. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, April 2

NEW CALLIOPE SINGERS, and Baroque Orchestra, Peter Schubert conductor; soprano Lucy Shelton, bass David Arnold, other soloists; Jon Humphrey as the Evangelist. Bach's *St. John Passion.* Alice Tully Hall at 8. $6.50, $7.50.

BOB JAMES/STEPS—Benefit for Citizens for Jazz on WRVR. Carnegie Hall at 8. $11.50-$15.50.

NEW YORK PHILHARMONIC—At 2. See 4/1.

BARTOK QUARTET—Beethoven's Quartet in F, Op. 18 No. 1; Bartók's Quartet No. 4; Schumann's Quartet in a, Op. 41 No. 1. Metropolitan Museum at 8. $6.

DOO-WOPP AT THE GARDEN—Jimmy Beaumont, The Skyliners, Arlene Smith, the Chantels, Earl Lewis, Willie Winfield, Johnny & Joe, the Passions, the Mystics, the Penguins, Bobby Comstock's Rock and Roll Band. Felt Forum, Madison Square Garden at 8. $11.50, $12.50.

BROOKLYN PHILHARMONIA, Lukas Foss conducting. Music + Film: Music for the Silent Cinema. Cooper Union, Third Ave. at 7th St. (254-6300), at 8. $6.

MUSIC FOR A WHILE—"The Living Flame of Love, a Visionary Opera." Poetry by St. John of the Cross, music from the Spanish Renaissance. Symphony Space at 8. $8.

S.E.M. ENSEMBLE, Petr Kotik conductor. Cage's *Etudes Australes,* Book II; *Chorales; Cheap Imitation.* Whitney Museum, Madison and 75th St., at 7:30. $5.

DANIEL MCGANN, classical guitar. Carnegie Recital Hall at 8.

JACQUES DOUAI, chansons d'hier et d'aujourd'hui. French Institute/Alliance Francais, 22 E. 60th St. (355-6100), at 6. $10.

KATHEEN KERNELL, guitarist. American Institute of Guitar, 204 W. 55th St. at 8. $2.

DAVID RUBINSTEIN, pianist. New School, 66 W. 12th St. (741-5690), at 6. $4.

GAGEEGO—Tribute to John Cage. His works, and others by Harrison, Matthews, Smith, MacBride. Church of St. Paul and St. Andrew, 263 W. 86th St. (362-3179), at 8. $5.

DON HULBERT, flutist/**IRENE EMANUEL,** harpist. Galleria, 115 E. 57th St., at noon. Free.

NEW YORK CHAMBER ORCHESTRA—Lincoln Center Library at 4. Free.

SOL YAGED, clarinetist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

JIM LUCAS, concertina and tinwhistle, plus vocals. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

Saturday, April 3

NEW YORK RENAISSANCE BAND, Sally Logemann director; tenor Eric Benson. "A Little Knight Music," from theater, Shakespeare, Stuart masques, French vaudeville. Alice Tully Hall at 8. $9.50.

SHURA CHERKASSKY, pianist. Works by Lully, Mendelssohn, Tchaikovsky, Chopin, Hofmann, Liszt. 92nd St. Y at 8. $8-$12.50.

JUILLIARD STRING QUARTET, with cellist Bernard Greenhouse. Works by Haydn, Schumann, Schubert. Metropolitan Museum at 8. $9.

DOO-WOP AT THE GARDEN—See 4/2.

NEW YORK PHILHARMONIC—See 4/1.

LOIS SHAPIRO, pianist. Works of Beethoven, Ravel, Schubert, Zallman (N.Y. premiere). Merkin Concert Hall at 8. $6.

LIEDERKRANZ FOUNDATION AWARDS—Singers and pianists in performance. Alice Tully Hall at 2. $7.

GREGG SMITH SINGERS—Works of Webern, Schoenberg, Stravinsky, Feldman, Smith. St. Peter's Church, Lexington Ave. and 54th St., at 8. $7.

GUARNERI QUARTET—Works by Haydn, Schubert, Grieg. Washington Irving High School. 16th St. and Irving Pl. (586-4680), at 8. $2.

SELMA MEDNIKOV PAKTER, pianist. Works of Beethoven, Mendelssohn, Liszt, Chopin. Lincoln Center Library at 4:30. Free.

COLUMBIA UNIVERSITY ORCHESTRA, Noyes Bartholomew conductor; violinist Maria Zimmermann. Works of Miller (premiere), Wieniawski, Dvorak. McMillin Theater, 116th St. and Broadway (280-3825), at 2:30. Free.

HARVARD BACH SOCIETY/LISA GOLDMAN, pianist. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

ANGELA PISTILLI, pianist. Works of Mozart, Schumann, Pleskow, Ravel, Chopin. Third St. Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

SUDAN BARONIAN'S TAKSIM—Middle Eastern Jazz. Alternative Museum. 17 White St. (966-4444), at 8. $5.

LISA POLITE, mezzo-soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CANBY SINGERS—"16th-century Vocal Ensembles, Small and Large." Unaccompanied choral music, conducted by Edward Tatnall Canby. Works by Josquin, Lassus, et al. Carnegie Recital Hall at 8:30. Contribution.

MUSIC FOR A WHILE—See 4/2.

JUDITH ALSTADTER, pianist. Carnegie Recital Hall at 2:15. $7.

LAURIE GAIL, songwriter-singer. Carnegie Recital Hall at 5:45.

BROOKLYN PHILHARMONIA—At BAM. See 3/2 for other details.

NEW WORLD CHAMBER ORCHESTRA—Works by Holst, Wagner, Mozart, Beethoven. Bassoonist Linda Balavram. Old First Reformed Church, Seventh Ave. and Carroll St., Brooklyn, at 8. $5.

PHILIP JONES BRASS ENSEMBLE—Lehman College Center, Bedford Park Blvd. West, Bronx, at 8. $8, $10.

BRONX ARTS ENSEMBLE, Arthur Weisberg conductor; tenor Michael Brown, bass Richard Crickenberger. Beethoven's Septet in E-flat, Op. 20; world premiere of Currie's *The Cask of Amontillado.* Fordham U. Keating Hall, Rose Hill, Bronx (548-4445), at 3. $5. With Bronx County Historical Society.

Sunday, April 4

CONCORD STRING QUARTET/ROBERT MANN, violist. Works of Mozart, Henze (N.Y. premiere), Brahms. Alice Tully Hall at 8. $5-$8.

JOSEPH GRADO, tenor. Works by Tosti, Verdi, Cilea, Giordano, et al. Carnegie Hall at 8. $5-$10.

GOSPEL CONCERT, with Tramaine Hawkins. Avery Fisher Hall at 8. $9.50-$13.50.

PHYLLIS LEHRER, pianist. "Toccatas and Fantasies," by Bach, Schumann, Chopin, Jolles, Mennin, Goolkasian-Rahbee (N.Y. premiere). Merkin Concert Hall at 8. $7.

SHLOMO MINTZ, violinist, with Pavel Ostrovsky, pianist. Works of Beethoven, Shostakovich, Ravel. Alice Tully Hall at 3. $6.

NEW YORK MANDOLIN ORCHESTRA, Samuel Farber conductor; oboist Vivian Burdick. Works by *Telemann, Kabalevsky, Marcello, Mozart, Corelli,* Velska. Carnegie Recital Hall at 2:30. $5, $6.

SUK SOON KIM, soprano. Carnegie Recital Hall at 5:45. $5.

RAYMOND SONGAYLLO, pianist. Carnegie Recital Hall at 8:30.

MUSIC FOR A WHILE—At 3, in Spanish. See 4/2.

THIRD STREET CHAMBER ORCHESTRA, Jonathan Strasser conductor; pianists Artur Balsam, Edith Ann Hall, Harriet Brent. Benefit. Works by Mozart, CPE Bach, Wolf-Ferrari, Christensen. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $15-$100 (patron).

CHAIM FREIBERG, pianist. Faculty concert. Hebrew Arts School, Abraham Goodman House, 129 W. 67th St. (362-8060), at 3. Free.

JACQUES DOUAI—At 3 and 6. See 4/2.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; pianist Steven Frucht. Works of Handel, Mozart, Corelli, Stravinsky. Symphony Space at 8. Donation, $3.

RALPH DORSEY TRIO/TINA FABRIK—Jazz at the Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St. (397-3516), at noon. Free.

MARY RUNYAN, mezzo-soprano/MUKUND MARATHE, tenor, with pianist Eugene Roher. Citicorp Market at 1. Free.

BETSY TAYLOR, singer with guitar and piano. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

DAVID JOHANSEN AND THE UPTOWN HORNS—A loft musicale. 195 Chrystie St., south of Houston St. and Second Ave. (677-9408), at 4 (doors open at 3). $3 donation.

BARGEMUSIC PLAYERS—At 4. See 4/1.

MOE WECHSLER, pianist/**LOU GLUCKIN,** trumpet, others. Jazz benefit for Animal Welfare. Ethical Culture Society, 4450 Fieldston Rd., Riverdale, Bronx (549-9421), at 2:30. $5.

JULIUS GROSSMAN ORCHESTRA—Bronx House, 990 Pelham Pkwy., at 2:30. See 3/29.

LEVITE SYMPHONY ORCHESTRA, Myron Levite conductor. All-day open rehearsal and performances. Madison H.S., Bedford Ave. and Ave. P, Brooklyn (859-7929). Free. 10 a.m.-5 p.m.

MARCEL DE TARANTO, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Museum admission.

CONCERTS IN CHURCHES—New World Chamber Orchestra. See 4/3 for program; today, at Dutch Reformed, Flatbush at Church Aves., Brooklyn, at 3. $5... David Van Sickle, baritone; John Cartwright, pianist. Songs of Vivaldi, Schubert, Duparc, Britten. Epiphany, 1393 York Ave., at 3. $3... Sing-in, Handel's *Messiah,* James Kurtz conducting. Bronx Arts Ensemble and soloists. Fordham U. Church, Bronx Rose Hill campus, Southern Blvd., at 3. Free... Heavenly Jazz, with Ruby Braff, trumpet, and pianist-organist Dick Hyman. Church of the Heavenly Rest, Fifth Ave. at 90th St., at 5. $7... Bach choir, with soloists and orchestra, Frederick Grimes director. Bach Vespers, with Cantata 182 and Harpsichord Concerto No. 3 in D (Mr. Grimes, harpsichordist). Holy Trinity Lutheran, CPW and 65th St., at 5. Offering... Choir and soloists, Jack H. Ossewaarde conducting; Bach's *St. Matthew Passion.* St. Bartholomew's, Park Ave. and 51st St., at 4. $3... Organist Graham Farrell performs his *Fourteen Contemplations on the Way of the Cross.* St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 3:15. Free... Soprano Noelle Rogers, mezzo-soprano Patricia Miller, tenor James Hoback, bass George Reid. Works of Rossini, Handel, Bach, Franck, music for Passiontide. St. John's Evangelical Lutheran, 81 Christopher St., at 4... St. Thomas, Fifth Ave. and 53rd St. At 4: Music of Morley and Gibbons; free. At 5:15: Organist Mark Laubach; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 3/29, at 8: Beethoven's *Fidelio,* Bernard Haitink conducting (Met debut); with Verrett, Sooter, Leif Roar (debut), Macurdy, Blegen, Atherton, Morris. 3/30 at 8: Offenbach's *Les Contes d'Hoffmann,* Chailly conducting; with Domingo, Welting, Eda-Pierre, Cortez, Howells, Morris, Sénéchal, Velis, Macurdy, Chookasian. 3/31 at 8: Mozart's *Die Entfuehrung aus dem Serail,* Levine conducting; with Moser, Battle, Burrows, Creech, Talvela, Klemperer. 4/1 at 8: Verdi's *I Vespri Siciliani,* Levine conducting; with Scotto, Moldoveanu, Elvira, Raimondi, Jones. 4/2 at 8: *Fidelio;* same as 3/29. 4/3 at 2: *Die Entfuehrung aus dem Serail;* same as 3/31 (broadcast, WQXR). 4/3 at 8: *Les Contes d'Hoffmann;* same as 3/30.

New York City Opera
At the New York State Theater

THRU MAY 2—Tues., 3/30, at 8: Floyd's *Susannah,* Ferden conducting; with Esham, Stewart, Cross, Hall. 3/31 at 8: Verdi's *La Traviata,* Salesky conducting; with Anderson, McCauley, Ellis. 4/1 at 8: Weber's *Der Freischuetz* (in English), Keene conducting; with Shade, Esham, Borgeson, Cross. 4/2 at 8: Verdi's *I Lombardi Alla Prima Crociata,* Keene conducting; with Putnam, Calleo, Grice, Diaz; new production; Cynthia Auerbach, director; designers: Vanarelli (scenery), Citarella (costumes), Hemsley Jr. (lighting). 4/3 at 2: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; with Vaness, Hadley, Stone, Bassett. 4/3 at 8: Bizet's *Carmen,* Pallo conducting; with Gilmore, Haddon, Theyard, Diaz. 4/4 at 1: Donizetti's *Lucia di Lammermoor,* Somogi conducting; with Rolandi, McCauley, Ellis, Hale. 4/4 at 7: Puccini's *Madama Butterfly,* Effron conducting; with Pellegrini, Christin, Stewart, Stone.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 4/4, Gilbert and Sullivan's *The Yeomen of the Guard.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12. Note: 3/30 at 8:30, "The Savoyard Masque." Music, surprises, champagne. $12.50, $15.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. 3/28, 3/30, 4/4 at 7. Repertorio Espanol, 138 E. 27th St. (889-2850). $7.

YEOMEN OF THE GUARD, by Gilbert and Sullivan. Barnard G&S Society, at St. John the Divine Synod House, Amsterdam Ave. and 110th St. (280-5680). 4/2-6 at 8; matinees 4/3, 4/4 at 3. $5.

LO SCHIAVO, by Gomes. Concert of highlights, by Arcenciel Opera Co. Martin Luther King School, 65th St. west of Amsterdam (734-2379). 4/4 at 8. Fund-raising concert: $10-$100.

OPERATIC CONCERT—Tenor Arturo Spinetti, baritone Gary Giardina, with pianist Jerry Brown. Arias, duets. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 4/4 at 4. Free.

Dance

BROOKLYN DANCE THEATER—Repertory program; works by Burth, Weidman, Lewis, et al. Gershwin Theater, Brooklyn College, Flatbush and Nostrand (434-1900). 4/2, 4/3 at 8. 4/4 at 3. $4.

JULIET FORREST AND DANCERS—Premiere of *Noise.* Cunningham Studio, 463 West St. (924-0077). 4/2-5 at 9. $6.

SIMONE FORTI—*Door Studies.* The Kitchen, 484 Broome St. (925-3615). 4/1-4 at 8:30. $5.

MATHEWS-MASTERS DANCE COMPANY—Jose Limon Dance Center, 38 E. 19th St. (724-7960). Program A, 4/3, 4, 17, 18, at 8. Program B, 4/10, 11, 24, 25, at 8. $5.

CRAIG NAZOR/KAREN NAZOR—Performing to Mr. Nazor's music. ARC, 178 Bennett Ave. (923-3900). 4/3 at 7:30, 4/4 at 3:30. Free.

OBERLIN DANCE COLLECTIVE—Emanu-El Midtown Y, 344 E. 14th (673-2207). 4/3, 4. $6.

NYU CONCERT, with Masters and Matthews Co., Daniel Nagrin, Robert Small, Pearl Lang, many more. NYU University Theater, 35 W. 4th. 4/2 at 8. $10.

RIVERSIDE DANCE FESTIVAL—Dinizulu and His African Dancers, Drummers, and Singers, 3/31 at 8; 4/3, 4, at 2... Ririe/Woodbury Dance Company, 4/1, 3, 4, at 8. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

NINA WIENER AND DANCERS—Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/29, 4/1-3, 4/5 at 8; 4/4 at 3. $5.

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—This is the version with Charly Baumann in charge of the wild beasts, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. Also, a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), 3/31-5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some.

ENCORE—The Golden Jubilee show at Radio City Music Hall: Gershwin, Berlin, Bacharach, and the Beatles. You'll see updated production numbers, like "Bolero," among the 17 acts, plus *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8.

ANTIQUARIAN BOOK FAIR—Rare manuscripts, bindings, maps, documents, books—$5 million in these treasures—will be on sale and for viewing, at One World Trade Center mezzanine. Dates are 3/30, 3/31, 11 a.m.-8 p.m.; 4/1, 11-5. It's $10 for all three days, or $5 each day.

FLORAL NOTES, from the Bronx to midtown to Brooklyn, and back again: The display of spring flowers in the Brooklyn Botanic Garden's Conservatory lasts 4/3-4/18, and includes Asiatic hybrid lilies, hyacinths, hydrangeas, tulips, in a setting of reflecting pools and a wall fountain. The Haupt Conservatory in the New York Botanical Garden, Bronx, features tulips, along with lilies and azaleas. The show here lasts through the 18th too. And at Macy's, Herald Square, 4/4-10 are the dates when the store blossoms forth with a wealth of around-the-world flowers and plants—on the street floor, in the Cellar, and on the 3rd, 5th, and 6th floors. They come from Hawaii, Mexico, South America, and are "planted" to suggest their own settings.

ENGLISH AND AMERICAN COUNTRY DANCING—We can learn or watch, and listen to live music, too. It's the Spring Festival of the Country Dance & Song Society, 4/3 at 8, at St. Hilda's & St. Hugh's School, 619 W. 114th St. (594-8833). $6.

VIETNAM VOICES, "The War in American Literature," features a panel of American writers discussing their books and experiences in writing and researching them. C.D.B. Bryan, Robert Olen Butler, George Davis, Frances FitzGerald, Tim O'Brien, and Harry Maurer will be at Schimmel Auditorium, NYU, 40 W. 4th St. (255-1977). 3/30 at 8. PEN and NYU sponsor, and it's free.

AMAZING AUSTRALIA, at B. Altman, Fifth Ave. and 34th St., includes aboriginal arts and crafts. To learn more about their fascinations and history, you can hear Anne Orban speak, 3/31 at 12:30, in the Special Events Gallery, 8th floor. The show is on 3/29-4/10, on the 5th floor.

Tours

CENTRAL PARK TOUR—4/4: Exploring the Park Through Poetry. Meet at 2, the Dairy, west of the Zoo at Fifth Ave. and 65th St. Free.

MILLIONAIRES' ROW—"New York's Gold Coast." A New York Walkabout, 4/4 at 10:45 a.m. and 1:45. Meet NE corner, Fifth Ave. and E. 58th St. Canceled if rain. (582-3460, weekdays 9-5; 914-834-5388, evenings and weekends.) $4.

SOHO—Visit galleries and shops in the area. Expectations, a L.I. organization (eves.: 516-922-4285). 4/3, meet at 2, at Mamma Siltka, 468 W. Broadway. $6.

92ND ST. Y TOURS—Two, on 4/4. At 11 a.m.: Visit the landmarks of the Lower East Side, at the busiest season. $6.50. At 1 p.m.: "2,500 Years of Architecture in a Day," in the Columbia-St. John the Divine-Riverside neighborhood. $6.50. Pre-register for each: 427-6000, ext. 179.

REGULARLY SCHEDULED TOURS—Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse; free. . . The Wetlands trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. at 1; meet at the gate; free.

Sports

HOCKEY—Rangers, Madison Square Garden (564-4400), $8, $11. Next home game: 3/29 at 8, vs. N.Y. Islanders. 4/2 at 8:35, vs. Pittsburgh. Playoffs not yet set. . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $12-$18. 4/3 at 5:05, vs. Philadelphia. Last home game of season; Islander playoffs begin 4/7.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Pre-season opener: 4/4 at 2:30, vs. National Team of Peru.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 3/30 at 7:35, vs. Indiana. 4/1 at 8:35, vs. Cleveland.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 3/31 at 8:05, vs. Buffalo. 4/2 at 8:05, vs. Baltimore. 4/4 at 2:05, vs. New Jersey.

BOXING—All-star pro-bouts. Sugar Ray Seales vs. John LoCicero, featured. Felt Forum, Madison Square Garden (564-4400). 3/31 at 7:30. $10, $15.

CYCLING—400 bicyclers from the boroughs will pedal away on Staten Island, in the Molson Golden Races, 4/4, beginning at 10 a.m. The Verrazano Bridge is the starting point for the 80-mile course, a closed loop along Capodanno Blvd. Three classes of racers: beginners, intermediates, and experienced.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

Note: For information on continuing children's shows, please see last week's listings.

PULCINELLA, by Stravinsky. Little Orchestra Society Happy Concert, Dino Anagnost conductor; Claude Kipnis Mime Theatre. Avery Fisher Hall, Lincoln Center, 4/3 at 11 a.m., 1 p.m. (757-5496). $5-$9.

KALEIDOSCOPE DANCERS—Music from Joplin to chants, with live musicians. NYU Education Auditorium, 35 W. 4th St. (598-3459). 4/3 at 2. $2; adults $3.

MASQUERADE, Children's Dance Theatre, in *Renard the Fox, Georgia Sea Island Songs and Dances,* others. Open Gate Theatre, 29th St. east of First Ave. (673-3789) 4/3 at 2. $1.50; adults $3.50.

A LITTLE DAY MUSIC—New York Renaissance Band. Symphony Space, 95th St. and Broadway (864-5400). 4/3 at 11 a.m. $4.

CHANTICLEER, opera for children by Joyce Barthelson, text by Chaucer. Cynthia Auerbach directing; Manhattan School of Music, Broadway at 122nd St. (749-2802). 4/4 at 3. $2; adults $4.

THE THREE LITTLE PIGS, by Penny Jones & Co. Barnes & Noble, Fifth Ave. and 18th St. (675-5500), 2nd floor. 4/4 at 11:30 a.m. and 1. Free.

WORDS IN OUR HEARTS—Laura Simms, storyteller. 92nd St. Y, Lexington Ave. (427-6000). 4/4 at 11 a.m. $2.50.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634), and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours; free, with refreshments. At 11 a.m. West Side, 12:30 East Side. Also, 4/4: Steven Kroll reads from his "Big Bunny and Easter Eggs." 2, East Side; 3:30, West Side. . . 4/5: Laura Simms and "My Grandmother Taught Me The Story of Passover." 3, West Side; 4, East Side.

PINOCCHIO—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. and Sun. at 1. $3.50. Reservations necessary.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. $2.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 4/3 at 1:30: "Punch and Judy," by the Nifty Puppeteers. $2. . . At 2:40, Please Touch demonstration; $1. 4/4 at 3: "Mainly Mozart," by Story Concert Players. $2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 4/3 at 11 a.m.: Judy Caden Marionettes. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broccoli & mushrooms. Res. sug. L Mon.-Fri. 11:30-4:30. D Sun.-Tues. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettucine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. Thurs.-Sun. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

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RESTAURANT DIRECTORY

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I)** AE, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

JIMMY LA GRANGE ROOM—120 E. 39th St., in Tuscany Hotel., 686-4666. Dress opt. Italian-Continental. Spcl: chicken Kiev, breast of chicken Gismonda. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L *Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from* 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues.-Sun. 11:30-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat.

3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal, American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

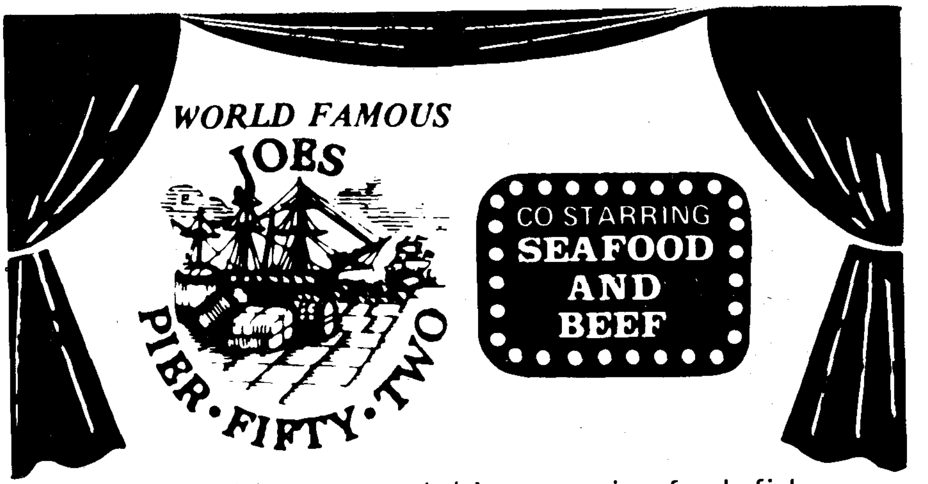
LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.



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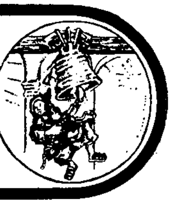

RESTAURANT DIRECTORY

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Italian-Continental. Spcls: antipasto, seafood fra diavolo, châteaubriand. Res. sug. Open Mon.-Fri. noon-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. French-Continental. Spcls: U.S.D.A. prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-midnight. S midnight-1:30. Ent. Thurs.-Sat. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

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57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, *barbecued baby back ribs, incl. shrimp & salad bar,* beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. *noon*-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-*midnight. D Mon.-Thurs.* 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L *Mon.-Fri. noon*-2:30. *D daily 5-midnight*. Ent. Fri.-Sat. **(M)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-2 a.m., Sun. 1-11. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA PLACE—21 E. 62nd St., 838-4248. Jacket required. Haute-cuisine Parisienne. Spcls: marinated steak of lamb, fillet of sea trout poached in white butter sauce with red caviar, émincé of veal in madeira sauce with fresh walnuts. Res. sug. L Mon.-Sat. noon-2:45. Br Sun. noon-4. D Sun.-Thurs. 5:45-10:30, Fri. & Sat. 6-11. **(M)** AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private Parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. *Seafood. Spcls: lobster, pasta.* Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. **(I-M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-

Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

CHAMPION VS. CHAMPION EVERY MATCH!
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SEMI-FINALS *are scheduled for Saturday afternoon, May 8th.*
FINALS *are set for Sunday afternoon, May 9th.*

Bache
PRESENTS
TOURNAMENT OF CHAMPIONS
Forest Hills, May 2-9, 1982

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SEE SPECIAL TOURNAMENT SECTION IN APRIL 19TH ISSUE OF NEW YORK MAGAZINE.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many *places are forced to make changes at short notice.*

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/2, 3, Barry Harris Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 3/29, Daniel Licht Quartet. 3/30-4/4, Johnny Hartman & Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/31, John Fahey; Red Clay Ramblers. 4/2, 3, Jackie Mason; Buskin & Batteau. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 3/29, Craig Stephen Nelson. 3/31, Local '192'. 4/2, Robert McCarthy. 4/3, Bob Porenbski; The Sal Ritz Band. 4/5, Bob Pressner; Moonlight Mile. 4/7, Peterson & Thames; Chris Tracy. AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. Alberta Hunter returns, Mon.-Sat. at 9 & 11. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 4/4, Frank Christian. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 4/4, Warren Chiasson Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/30-4/4, jazz singer-pianist Tania Maria, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 3/29, White Lines. 4/2, The Bratles. 4/3, Hibiscus and The Screaming Violets. 4/6, Hipnotics. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 3/30, Moonbeam. 3/31, Susan Savell. 4/2, Michael Hurley. 4/3, Eric Andersen. 4/6, Bill Ferns Rock Jam. 4/7, Frank Maya. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/29, 4/5, Bob Cunningham & Bross Townsend. 3/30, 31, Reggie Workman with Top Shelf. 4/1-3, Cissy Houston. 4/7, Jo Grinage. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, *Joe Puma Trio featuring Alicia Sherman. Mon.-Sat.,* 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Fri. & Sat. Andre de Shields. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Chuck Folds. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/30-4/3, pianist Kenny Barron with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 3/29, 30, Joanne Brackeen Trio. 3/31-4/3, Jon Hendricks & Co. AE, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 3/30, The Marvelettes, at 9 & 11 p.m. (doors open at 8). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. 3/29-4/10, Astrud Gilberto (The Girl from Ipanema) *returns, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 &* midnight. AE, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 3/30, John Holtzman. 3/31, Floyd Domino; Design. 4/2, Billy Mernit & Friends. 4/3, The Strangers. 4/4, Terumasa Hino. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 3/29, B.B. Buell. 3/31, RPM. 4/1, Jorma Kaukonen. 4/2, 3, Mink Deville; Eve Moon. 4/5, Big Twist & The Mellow Fellows. 4/6, The Sound. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 3/30, Pete Chavez. 3/31, 4/1, John Scofield with Steve Swallow; Adam Naussbaum. 4/2, 3, Dr. John. 4/4, Roland Vazquez. 4/5, Ed Palermo Big Band. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 3/30, Art Halperin. 3/31, Cha Cha Fernandez. 4/1, Lou Tattoo. 4/2, Lazoo. 4/3, Stormin Norman & Suzy. 4/4, John Stark. 4/5, The Pseudos. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 4/2, David Murray Quartet. 4/3, Michele Rosewoman Ensemble. 4/9, Kalaparush.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 4/2, 3, Philly Joe Jones Quartet. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 3/29, *Reggie Workman.* 3/30-4/3, Phineas Newborn. 4/6-10, John Hicks Quintet with Wynton Marsalis, Ricky Ford, Walter Booker, Jimmy Cobb. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 4/3, James Randolph, Tues.-Sat., at 10 & midnight. 4/6-24, Terry Burrell. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 3/29, Tito Puente and his Latin/Jazz Ensemble. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/29, 4/5, Mel Lewis Big Band. 3/30-4/1, George Adams Quartet featuring Don Pullen. No credit cards.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 3/29, 4/4, Blackwater. 3/30, The Pearl Studs. 3/31, Dixie Doughboys. 4/1, Soozie and High in the Saddle. 4/2, 3, Tumbleweed. 4/5, Mustang Sally. 4/6, Cadillac Ranch. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/29, Jr. Walker and the All-Stars; Big Twist and the Mellow Mellows. 4/1, Evelyn "Champagne" King. 4/2, 3, Deadly Ernest and the Honky Tonk Heroes & Chris Deloach. 4/4, Kinky Friedman. 4/6, Claude King. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 12. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/29-4/3, comedian Dennis Blair, vocalist Barbara Jean English, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer-guitarist Guy Davis. Fri. & Sat. magician Imam. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Debra Eastman plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Tues., Thurs., Sat. & Sun. from 2:30; Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/*bar/restaurant in the form of a block-long under*ground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 3/30, 31, Susan Halperin. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 3/30-4/4, Lainie Kazan, twice nightly 9 & 11:30, except Mon. 4/6-18, comedienne Phyllis Diller. Upstairs: **El Sultan**, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/29, Robert Mays. 3/30-4/10, Jessica James. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 3/31-4/3. singer Julie Budd. Shows at 11:30 AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "*Live from Altoona*" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 4/1-3, Laurie Beechman, Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, "*Forbidden Broadway*", a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache*. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Goodtime Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Aris San with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 4/2, "It's Just a Fantasy" with Christine Ranck. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** 4/1-6/26, Bobby Short returns, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 4/3, Denise Clemente, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 4/3, "*Can't Help Singing... a salute to... Jerome Kern*" featuring Terry Burrell, Cris Groenendaal, Ira Hawkins, and Judy Kaye, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 5/1, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Jack Moore Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th St., 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

BUTTON'S—123 E. 18th St., 260-0110. American-Continental restaurant. Sally Simms at the keyboard Thurs.-Sat. from 8 p.m. AE, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BACKSTAGE—318 W. 45th St., 581-8447. Pianist Paul Roth, 10:15 until closing. AE, DC, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 5/1, pianist-singer Joe Derise, plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Mon.-Fri. 8-midnight. Jazz singer/pianist Anne Hampton Callaway, Sat. 11-3, Sun. 9-1. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Barbara Rose performs Tues.-Fri. 6:30-midnight, Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/29, Laurie Krauz. 3/30, Lynn Lello. 3/31, Kathy Miller. 4/1, Semina de Laurentis. 4/2 Celeste. 4/3, Karen Mason with Brian Lasser. 4/4, Margaret Wright. 4/5, Heather Godwin. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 3/29, 4/4, 5, Vinson Hill. 3/30-4/3, Sammy Price. 4/6-10, Dave McKenna AE.

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

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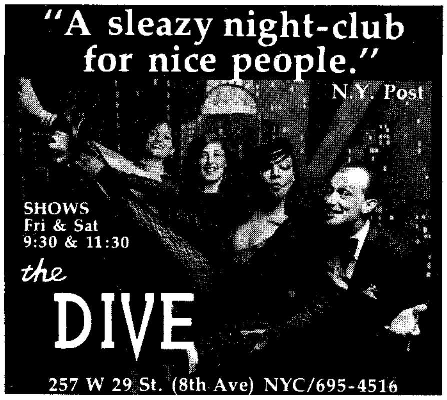

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RADIO HIGHLIGHTS

Wed., Mar. 31

2:06/WQXR-AM/FM—Poulenc: Cto for 2 Pianos in d.

3:00/WNCN—Taneyev: Qt #9 in A (Taneyev Qt).

WNYC—A birthday tribute to **Haydn,** with guest host Nicholas Kenyon.

4:00/WNCN—Glazounov: Stenka Razin, Op. 13 (Ceccato).

5:06/WQXR-AM/FM—Rachmaninoff: Etude-Tableau in e-flat, Op. 39. **Britten:** Soirees Musicales.

6:30/WNYC—Haydn: Sinf Concertante in B-Flat (Ristenpart).

7:00/WNCN—Haydn: Flute Qt #5 in D, Op. 5 (Rampal, Trio a Cordes Francais).

8:00/WNYC—Werner: The Curious Musical Instrument Calendar: March, April (Angerer).

8:06/WQXR-AM/FM—Haydn: Sym #104 in D "London."

9:00/WNCN—Chopin: Mazurka in a, Op. 17, #4 (Moravec).

10:00/WNCN—Britten: 4 Sea Interludes (Kondrashin).

11:00/WNYC—Celebration of the 250th Birthday of **Joseph Haydn.**

Thu., Apr. 1

2:06/WQXR-AM/FM—Delius: Paris: The Song of a Great City.

3:00/WNYC—An April Fool's Day special of off-beat recordings.

4:00/WNCN—Holst: The Planets, Op. 32 (Karajan).

5:00/WNCN—Beethoven: Fidelio, Op. 72: Ov (Karajan).

5:06/WQXR-AM/FM—Granados: #12 in a "Arabesca" from Spanish Dances.

6:00/WNCN—Friedrich II: Sym #4 in A (Redel).

6:30/WNYC—Rachmaninoff: Piano Cto #4 (Petrov/Rozhdestvensky).

7:00/WNCN—Busoni: Doktor Faustus: Sarabande & Cortege (Revenaugh).

8:00/WNCN—Handel: Chandos Anthem #4: (O sing unto the Lord (Boatwright, Bressler, Held/Mann).

WNYC—Chamber Music Society of Lincoln Center.

8:06/WQXR-AM/FM—Bach: Organ Toccata & Fugue in d.

10:00/WNCN—Liszt: Transcendental Etude #11 in D-Flat "Harmonies du soir" (Clidat).

11:00/WNCN—Copland: Violin & Piano Sonata (Stern, Copland).

Fri., Apr. 2

2:06/WQXR-AM/FM—Dvorak: Sym #8 in G.

3:00/WNCN—Molter: Clarinet Cto #4 in A (Horvath/Rolla).

WNYC—Messiaen: Qt for the End of Time.

4:00/WNCN—Dvorak: The Wood Dove, Op. 110 (Kubelik).

5:00/WNCN—Telemann: Sonata for 2 Flutes in G, Op. 2, #1 (Debost, Galway).

5:06/WQXR-AM/FM—Chopin: Mazurka #38 in f-sharp, Op. 59.

7:00/WNCN—Rachmaninoff: Piano Cto #1 in f-sharp, Op. 1 (Anievas/Ceccato).

7:30/WNYC—Wagner: The Flying Dutchman (Bailey, Martin, Talvela, Kollo, Krenn, Jones/Solti).

8:00/WNCN—Bach: WTC, Book 1: Preludes & Fugues #13-19 (Fischer).

8:06/WQXR-AM/FM—Handel: Suite from Royal Fireworks.

9:00/WNCN—Liszt: Consolation in D-Flat; Nuages Gris (Joselson). Recorded at Lehman College Performing Arts Center.

9:06/WQXR-AM/FM—Berlioz: Les Nuits d'ete, Op. 7 (Muti).

11:00/WNCN—Beethoven: Violin & Piano Sonata #8 in C, Op. 30, #3 (Rosand, Flissler).

Sat., Apr. 3

9:06 a.m./WQXR-AM/FM—Mozart: Piano Sonata #10 in C.

10:00 a.m./WNCN—Rossini: L'Italiana in Algeri: Ov (Solti).

WNYC—Clara Haskil, pianist.

10:06 a.m./WQXR-AM/FM—Cimarosa: Cto for 2 Flutes & Orch in G.

12:00/WNCN—Brahms: Piano Trio #3 in c, Op. 101 (Rubenstein, Szeryng, Fournier).

12:06/WQXR-AM/FM—Pergolesi: Concertino #4 in f.

1:00/WNCN—Milhaud: Creation du Monde (Pretre).

WNYC—Haydn: Sym #60 (Perlman, Rattle).

2:00/WQXR-AM/FM—Mozart: Abduction From the Seraglio. Live from the Metropolitan Opera.

3:00/WNCN—Balakirev: Piano Cto in f-sharp, Op. 1 "Youth" (Zhukov/Dmitriev).

WNYC—Sandow: A Critic Looks at the Downtown Music Scene.

5:30/WQXR-AM/FM—Debussy: La Plus Que Lente.

6:00/WNCN—Poulenc: Cto for 2 Pianos in d (Lowe, Whittemore/Dervaux)

6:30/WQXR-AM/FM—Hindemith: Cto Music for Piano, Brass, & 2 Harps.

7:00/WNCN—Castelnuovo-Tedesco: Sonatina for Bassoon & Piano (Lottridge, Chilton).

8:00/WNCN—Haydn: Scottish Folk Songs (Baker, Menuhin, Malcolm).

9:06/WQXR-AM/FM—Rachmaninoff: Piano Cto #3 (Maazel).

11:00/WNYC—Marais: Le Tombeau de M. Ste.-Colombe (Hsu).

Sun., Apr. 4

9:06 a.m./WQXR-AM/FM—Handel: Psalm 112 "Laudate Pueri."

10:00 a.m./WNCN—Chopin: Waltz in f, Op. 69, #1 (Almeida).

WNYC—Mendelssohn: Trio #1 in d, Op. 49, #1 (Thibaud, Caslas, Cortot).

10:06 a.m./WQXR-AM/FM—Schumann: Fantasiestucke, Op. 73.

11:00 a.m./WNCN—Borodin: Qt #2 in D (Shishlov, Pishtshugin, Galkovsky, Kortshagin).

1:00/WNCN—Verdi: Macbeth (Milnes, Scotto, Ciannella, Cheek, Jenkins/Levine).

1:06/WQXR-AM/FM—Wood: Suite on British Sea Songs.

2:06/WQXR-AM/FM—Mozart: Violin Cto #3 in G.

3:00/WNYC—Music for Holy Week by Schuetz, Telemann, Victoria, White & Lechner.

3:06/WQXR-AM/FM—Rameau: Sinfonia (David).

4:00/WNCN—Granados: Escenas Romanticas (de Larrocha).

5:00/WNCN—Canteloube: Songs of the Auvergne (Moffo/Stokowski).

5:06/WQXR-AM/FM—Aaron Rosand, violinist.

6:00/WNCN—Debussy: La Mer (Monteux).

WNYC—Rorem: Winter Pages (De Peyer, Glickman, Buswell, Trampler, Parnas, Wadsworth).

7:00/WNCN—Massenet: Werther (Buchanan, Stade, Carreras, Allen, Lloyd/C. Davis).

7:06/WQXR-AM/FM—Ravel: Pavane for a Dead Princess.

8:06/WNYC—Beethoven: Sym #9 in d, Op. 125 (Bryn-Jolson, Quivar/Slatkin).

8:06/WQXR-AM/FM—Moussorgsky: Boris Godounov.

11:00/WNYC—Ravel: Sites auriculaire (Jacobs, Kalish).

Mon., Apr. 5

3:00/WNCN—Suk: Fantastic Scherzo, Op. 16 (Belohlavek).

WNYC—Rossini: Petite Messe Solenelle.

4:00/WNCN—Arne: Sym #2 in F (Montgomery).

5:00/WNCN—Salieri: Sym in D "Veneziana" (Maerzendorfer).

5:06/WQXR-AM/FM—Saint-Saens: Omphale's Spinning Wheel.

6:30/WNYC—Delius: North Country Sketches (Groves).

WQXR-AM/FM—Villa-Lobos: Bachianas Brasileiras #3.

7:30/WNYC—Britten: Sinfonia da Requiem (Previn).

8:00/WNCN—Schubert: Mass #6 (Krenn, Schreier, Berry/Bohm).

8:06/WQXR-AM/FM—Vivaldi: Violin Cto #6 in C, Op. 8.

9:00/WNCN—Bartok: Dance Suite; Suite, Op. 14 (Frankl). Recorded at the 92nd St. YM-YWHA.

WNYC—Bernstein/Beethoven: String Qt in c (Bernstein). Simulcast with WNET/13.

9:06/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat, Op. 60 (Monteux).

11:00/WNCN—F. Couperin: Concert Royal #6 in B-Flat (Rampal, Pasquier, Boulay).

Tue., Apr. 6

3:00/WNCN—Liadov: Variations on a Theme of Glinka (Lelchuk).

WNYC—Del Tredici: Final Alice.

4:00/WNCN—Dvorak: Piano Qt in D, Op. 23 (Trampler, Beaux Arts Trio).

5:06/WQXR-AM/FM—Albeniz: Mallorca.

6:00/WNCN—Saint-Saens: Piano Cto #4 in c, Op. 44 (Entremont/Ormandy).

6:30/WNYC—Singers in Exile: Jewish Musicians in Europe, 1200-1700.

7:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune (Karajan).

8:00/WNCN—Tartini: Violin Cto in d (Francescatti/Stoutz).

WNYC—Bach: Cto #7 (Gould/Golschmann).

8:06/WQXR-AM/FM—Bach: Violin Cto in a. **Mendelssohn:** Sym #4 in A "Italian."

9:00/WNCN—Mahler: Sym #8 in E-Flat "Sym of a Thousand," Parts 1 & 2 (Hinds, Blegen, Knighton, Taylor, Ciesinski, Riegel, Parker, Cheek/de Waart).

11:00/WNCN—Enesco: Violin & Piano Sonata #3 in a, Op. 25 (Kooper, Boehm).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Mar. 31-Apr. 2 and Apr. 5-6

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-2428
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓤ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
Ⓗ Wed/ **Movie:** Smuggler's Cove
Fri/ **Movie:** Lefty, The Dingaling Lynx
Tue/ **Movie:** Andrew's Raiders

6:25
❹ Health Field
❼ Listen and Learn

6:30
❷ Captain Kangaroo
❺ Popeye
⓫ Hot Fudge
⓭ Wed-Fri,Tue/ Captioned News
Mon/Inside Albany
Ⓗ Thu/ **Movie:** Lefty, The Dingaling Lynx
Mon/ **Movie:** Andrew's Raiders
Ⓢ Thu/ **Movie:** Countdown to Disaster
Mon/ Water Babies
Tue/ **Movie:** Pinchcliffe Grand Prix

6:45
㉑ A.M. Weather

7:00
❷ Morning
❹ Today
❺ Great Space Coaster
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Josie and the Pussycats
⓭ Nightly Business Report
㉑ Lilias, Yoga and You
Ⓗ Fri/ Video Jukebox
Tue/ Mixed Nuts
Ⓢ Wed/ **Movie:** World's Greatest Athlete

7:30
❺ Woody & Bugs
❾ Jim Bakker
⓫ MGM Cartoons
⓭ MacNeil/Lehrer Report
㉑ Wed-Fri, Tue/L.I. Newsview
Mon/ Washington Mainstream
Ⓗ Wed/ **Movie:** The Rollicking Adventures of Eliza Fraser
Thu/ **Movie:** A Nightingale Sang in Berkeley Square
Fri/ **Movie:** Nobody's Perfekt
Mon/ **Movie:** The Earthling
Ⓢ Fri/ **Movie:** Little Johnny Jones
Mon/ **Movie:** The Big Red One

8:00
⓫ Tom and Jerry
⓭ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
㉑ Sesame Street
Ⓗ Tue/ **Movie:** Flash Gordon
Ⓢ Thu/ **Movie:** Battleground
Tue/ Water Babies

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⓫ Magilla Gorilla
⓭ Over Easy

9:00
❷ World of People
❹ Donahue
❺ Brady Bunch
❼ Richard Simmons
❾ Straight Talk
⓫ Flipper
⓭ Sesame Street
㉑ Instructional School Service through 3 p.m.
Ⓗ Fri/ Flashback: The Great Plague

9:30
❷ Jokers Wild
❺ My Three Sons
❼ Good Morning New York
⓫ Gentle Ben
Ⓗ Thu,Mon/ Sneak Preview
Ⓢ Wed,Fri,Mon/ Aerobicize

10:00
❷ One Day at a Time
❹ Regis Philbin
❺ Waltons
❾ Romper Room
⓫ Civic Programming
⓭ Instructional programming thru 4 p.m.
Ⓗ Wed/**Movie:** Dirty Tricks
Thu/**Movie:** The Ordeal of Patty Hearst
Fri/**Movie:** The Earthling
Mon/**Movie:** King of the Mountain
Tue/**Movie:** Nobody's Perfekt
Ⓢ Wed/**Movie:** The Asphalt Jungle
Thu/**Movie:** Love Me or Leave Me
Fri/**Movie:** Betrayed
Mon/**Movie:** Mr. Buddwing
Tue/**Movie:** Don't Go Near the Water

10:30
❷ Alice
❹ Blockbusters
Ⓦ Wed/**Movie:** Breaker Morant
Thu,Mon/**Movie:** Hawk the Slayer
Fri/**Movie:** From Hell to Victory
Tue/**Movie:** Morgan

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Hour Magazine
❼ Love Boat
❾ John Davidson
⓫ Medical Center

11:30
❹ Battlestars
Ⓗ Wed/Boxing's Best: Jack Johnson
Mon/Money Matters
Tue/Race for the Pennant

12 NOON
❷ Tattletales
❹ Password Plus
❺ Midday
❼ Family Feud
❾ News
⓫ Candid Camera
Ⓗ Fri/**Movie:** The Black Pearl
Mon/**Movie:** A Nightingale Sang in Berkeley Square
Ⓢ Wed/Scrambled Feet
Thu/**Movie:** Eyewitness
Fri/**Movie:** Any Which Way You Can
Mon/**Movie:** Carny
Tue/**Movie:** Bustin' Loose

12:30
❷ Young and the Restless
❹ Doctors
❼ Ryan's Hope
⓫ Inn Midday Edition
Ⓗ Wed/**Movie:** The Secret of Seagull Island
Thu/**Movie:** Flash Gordon
Tue/**Movie:** A Dirty Tricks

1:00
❷ As the World Turns
❹ Days of Our Lives
❼ All My Children
❾ Tic Tac Dough
⓫ 700 Club

1:10
❷ Mon/News Report: Columbia in Space - The Third Journey

1:30
❷ Mon/As the World Turns
❺ Love American Style
❾ Pitfall

2:00
❹ Another World
❺ Ghost and Mrs. Muir
❼ One Life to Live
❾ Bullseye
⓫ Odd Couple
Ⓗ Fri/Stevie Nicks in Concert
Mon/Time Was... the 50's
Tue/Red Skelton's Funny Faces
Ⓢ Wed,Fri,Mon/ Aerobicize
Thu/**Movie:** Airplane
Tue/**Movie:** Little Miss Marker

2:30
❷ Search for Tomorrow
❺ Bewitched
❾ Match Game
⓫ Magic Garden
Ⓗ Wed/**Movie:** Wholly Moses!
Thu/**Movie:** A Nightingale Sang in Berkeley Square
Ⓢ Wed/**Movie:** Island of Nevawuz
Fri/**Movie:** The Tender Trap
Mon/**Movie:** The Big Red One

3:00
❷ Guiding Light
❹ Texas
❺ Get Smart
❼ General Hospital
❾ Bonanza
⓫ Krofft Superstars
㉑ Lilias, Yoga and You
Ⓗ Fri/**Movie:** The Secret of Seagull Island
Mon/**Movie:** The Earthling
Tue/**Movie:** Flash Gordon

3:30
❺ Brady Bunch
⓫ Tom and Jerry
㉑ Villa Alegre
Ⓢ Wed/**Movie:** The World's Greates Athlete

4:00
❷ Barnaby Jones
❹ Bob Newhart
❺ Gilligan's Island
❼ Edge of Night
❾ Wed/**Movie:** Jack of Diamonds (1967). George Hamilton, Marie Laforet, Joseph Cotton. A mediocre tale of cat burglars.
Thu/**Movie:** Stone Cold Dead (1980). Richard Crenna, Paul Williams. Young prostitutes are being killed and something must be done about it.
Fri/**Movie:** A Flea in Her Ear (1968). Rex Harrison, Rachel Roberts. A so-called comedy of adultery.
Mon/**Movie:** Sign of the Pagan (1955). Jeff Chandler, Jack Palance, Jeff Morrow. Rome in the days of Attila the Hun.
Tue/**Movie:** The Last Days of Pompeii (1960). Steve Reeves, Christine Kaufman. A Roman Centurion falls in love with a Christian and suffers the consequences.
⓫ Scooby Doo
⓭ Sesame Street
㉑ Wed, Thu, Mon, Tue/ Over Easy
Fri/Women's Digest
Ⓢ Thu/Ida Makes a Movie
Tue/**Movie:** Hangar 18

4:30
❹ Mary Tyler Moore
❺ What's Happening
❼ People's Court
⓫ Good Times
㉑ Electric Company
Ⓗ Wed/Women's Gymnastics
Thu/**Movie:** Olly Olly Oxen Free
Ⓢ Thu/**Movie:** Countdown to Disaster
Fri/**Movie:** Who Says I Can't Ride a Rainbow
Mon/Water Babies

5:00
❷ ❹ ❼ News
❺ Bionic Woman
⓫ Little House on the Prairie
㉑ Sesame Street
㉛ Wed/American Indian Artists
Thu,Mon/To be announced
Fri/Life on Earth
Ⓗ Fri/In Shape With Von Drake
Mon/Stevie Nicks in Concert
Tue/Mixed Nuts

5:15
⓭ Mister Rogers' Neighborhood

5:30
㉛ Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
Ⓗ Wed/The Littlest Mermaid

Evening, Mar. 31-Apr. 2 and Apr. 5-6

Wed., Mar. 31

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ 3-2-1 Contact
㉛ Brooklyn College Presents
Ⓗ **Movie:** Smuggler's Cove
Ⓢ Barry Manilow

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Motorweek
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ New Voice

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ People's Court
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Up and Coming
Ⓗ Money Matters
Ⓦ **Basketball:** Nets vs. Cleveland

8:00
❷ Herbie, the Love Bug
❹ Real People
❺ PM Magazine
❼ Greatest American Hero
❾ Ken Howard's Greatest Sports Legends
⓫ **Movie:** The Thirty-Nine Steps (1935). Robert Donat, Madeleine Carroll. Young man, accidentally thrown into an espionage plot, is chased by both the police and the spies.
⓭ Melody of A City: New Orleans
㉑ Murder Most English
㉛ Non-Fiction Television
Ⓗ **Movie:** The Final Conflict
Ⓢ Bizarre

8:30
❺ Carol Burnett
❾ **Hockey:** Rangers vs. Chicago Blackhawks
Ⓢ Scrambled Feet

9:00
❷ WKRP in Cincinnati
❹ Facts of Life
❺ Merv Show
❼ Fall Guy
⓭ Middletown
㉑ Alfred Hitchcock
㉛ Humanities Through the Arts
Ⓤ **Movie:** Truck Stop

9:30
❷ Baker's Dozen
❹ Love, Sidney
㉑ Doctor in the House
㉛ American Story
Ⓦ **Movie:** Eyewitness

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10:00
2 Shannon
4 Quincy
5 11 News
7 Cheryl Ladd . . . Scenes From A Special
13 To be announced
21 Austin City Limits
31 Japan: Living/Changing Tradition
H **Movie:** Dirty Tricks

10:30
11 News
31 Understanding Human Behavior
S **Movie:** The Purple Taxi

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** Truck Stop

11:30
2 **Movie:** Deathsport (1978). David Carradine, Claudia Jennings.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Love In A Cold Climate
21 Captioned News
31 American Story
H Boxing's Best: Jack Johnson
W **Movie:** Breaker Morant

11:45
13 I Remember Nelson

12 MIDNIGHT
7 Love Boat
21 Latenight
31 Japan: Living/Changing Tradition

12:15
S **Movie:** Carny

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Yellow Balloon (1952). Andrew Ray, Kathleen Ryan. An unscrupulous character uses a little boy in his criminal activities.
11 Star Trek
31 Understanding Human Behavior
H **Movie:** The Rollicking Adventures of Eliza Fraser

1:00
5 Rat Patrol

1:10
7 **Movie:** Twenty-Four Hours To Kill (1965). Mickey Rooney, Walter Slezak.

1:26
2 **Movie:** Vanished (1970). Richard Widmark. Concl.

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** April in Paris (1953). Doris Day, Ray Bolger, Claude Dauphin. A state department employee and a chorus girl become involved with humorous complications.
9 Joe Franklin
11 Mike Douglas

S Barry Manilow

2:30
4 Millionaire

2:40
H **Movie:** Wholly Moses!

3:00
7 News
9 **Movie:** I Walk the Line (1970). Gregory Peck, Tuesday Weld, Estelle Parsons.
11 **Movie:** Unholy Wife (1957). Rod Steiger, Diana Dors. Wife of a vineyard owner plots to kill her husband.

3:25
2 **Movie:** Sandcastles (1972). Bonnie Bedelia, Jan-Michael Vincent.

3:40
S Bizarre

4:15
S **Movie:** The Purple Taxi

4:25
H **Movie:** The Final Conflict

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Apr. 1

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 N.Y.U. Broadcast Lab
H **Movie:** Lefty, the Dingaling Lynx
S **Movie:** Battleground

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Time Was . . . the '50s

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Black Star of the Silver Screen

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Police Squad
9 Hockey: Islanders vs. Phila. Flyers
11 **Movie:** The Children's Hour (1962). Audrey Hepburn, Shirley MacLaine, James Garner. Updated version is more explicit in its handling of the central conflict, but not half as good as the original film version of Lillian Hellman's play.
13 New York & Co.
21 Women's Digest
31 Black Stream
H **Movie:** Stir Crazy
S **Movie:** Airplane
W **Movie:** Hard Country

8:30
5 Carol Burnett
7 Bosom Buddies
13 Sneak Previews
21 Top of the World

9:00
2 Cagney & Lacey
4 Diff'rent Strokes
5 Merv Show
7 9 to 5
13 **Movie:** State of the Union (1948). Katharine Hepburn, Spencer Tracy, Van Johnson.
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** Jade Claw

9:30
4 Gimme a Break
7 Taxi
21 Marty Robbins' Spotlight
31 Contemporary Health Issues
S Laff-a-Thon

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 More of That Nashville Music
31 American Government Survey
H Sneak Preview
S Bizarre
W **Movie:** Ordinary People

10:30
9 Meet the Mayors
11 News
21 Tony Brown's Journal
31 It's Everybody's Business
H **Movie:** Flash Gordon
S **Movie:** Nine to Five

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** Jade Claw

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
13 American Playhouse: Northern Lights
21 Captioned News
31 American Government Survey

12 MIDNIGHT
7 Vegas
9 **Movie:** Ballad of Josie (1968). Doris Day, Peter Graves. Doris tries to run a ranch and lead a good wholesome life.
21 Latenight

12:15
W **Movie:** Cry Uncle

12:20
S **Movie:** Twelve Plus One

12:25
H **Movie:** A Nightingale Sang in Berkeley Square

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek

12:40
2 McMillan & Wife

1:00
5 Rat Patrol

1:10
7 **Movie:** The Bandit Of Zhobe (1959). Victor Mature, Anthony Newley.

1:30
4 Here's Lucy
5 Love America Style
11 News

1:55
S **Movie:** Eyewitness

2:00
4 Mary Tyler Moore
5 **Movie:** Marjorie Morningstar (1958). Gene Kelly, Natalie Wood, Ed Wynn. Based on the best-selling novel by Herman Wouk.
9 Joe Franklin
11 Mike Douglas

2:10
H **Movie:** Bustin' Loose

2:18
2 **Movie:** Satan's School For Girls (1973). Roy Thinnes, Kate Jackson, Pamela Franklin.

2:30
4 Millionaire

3:00
9 **Movie:** El Paso (1949). John Payne, Gail Russell. A young lawyer attempts to restore peace and order to a corruption-ridden town.
11 **Movie:** The Third Secret (1964). Stephen Boyd, Jack Hawkins. A psychoanalyst's daughter tries to find her father's murderer.

3:05
7 News

3:40
S Bizarre

3:47
2 **Movie:** High On A Rainbow (1968). June Allyson, Broderick Crawford.

3:50
H **Movie:** Stir Crazy

4:30
9 Let's Make a Deal

4:45
S Laff-a-Thon

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind
S Laff-a-Thon

Fri., Apr. 2

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn Magazine
H **Movie:** Lefty, the Dingaling Lynx
S **Movie:** Little Johnny Jones

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Real Detectives: The Speck Case

7:30
2 In Search of... The Lincoln Conspiracy
4 **Special:** The Championship
5 Miller Time For Sports: Yankees & Mets '82
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 South by Northwest

8:00
2 Dukes of Hazzard
4 NBC Magazine
7 Benson
9 **Soccer:** Arrows vs. Baltimore Blast
11 **Movie:** Five Million years to Earth (1963). Andrew Keir, Barbara Shelley. A time capsule, unearthed in London, is found to contain clues to an ancient Martian invasion.
13 Washington Week in Review
21 Julius Wechter And the Baja Marimba Band's Back
31 The Land Where The Blues Began
H Nobody's Perfekt
S **Movie:** Nighthawks
W **Movie:** Stir Crazy

8:30
5 Carol Burnett
7 Open All Night
13 Wall $treet Week

9:00
2 Dallas
4 **Movie:** Let's Do It Again (1975). Sidney Poitier, Bill Cosby, Jimmie Walker.
5 Merv Show
7 Phoenix
13 Creativity With Bill Moyers
21 **Movie:** Wabash Avenue (1949). Betty Grable, Victor Mature.
31 To be announced
U **Movie:** Just a Gigolo

9:30
13 Inside Story
H **Movie:** The Earthling

10:00
2 Falcon Crest
5 11 News
7 Strike Force
9 Apple Polishers
13 The New Immigrants
S Two Top Bananas
W Rod Stewart

10:30
9 N.Y. Report
11 News
21 Land Of The Cool Sun

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Matters of Life and Death
21 L.I. Newsview
S Bizarre
U **Movie:** Final Cut

11:30
2 **Basketball:** NBA On CBS
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** State Of The Union (see Thu., 9 p.m.)
21 Captioned News
H **Movie:** Nighthawks
S **Movie:** Any Which Way You Can
W **Movie:** Punishment of Anne

12 MIDNIGHT
7 Fridays
21 Latenight

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** Children of the Damned (1964). Ian Hendry, Barbara Ferris. Precocious deadly children struggle for power in this interminable movie.
11 Star Trek

1:00
5 Sha Na Na
U **Movie:** 7 Blows of the Dragon

1:15
H **Movie:** The Secret of Seagull Island
W **Movie:** From Hell to Victory

1:30
5 Love American Style
7 **Movie:** Spencer's Mountain (1963). Henry Fonda, Maureen O'Hara.
11 News
S **Movie:** Killing Kind

2:00
2 **Movie:** The Bliss of Mrs. Blossom (1968). Shirley MacLaine, Richard Attenborough.
4 Mary Tyler Moore
5 **Movie:** Only the Valiant (1951). Gregory Peck, Barbara Payton. A hated cavalry officer regains respect of his men by staving off a violent attack by Apache Indians.
9 Joe Franklin
11 Solid Gold

2:30
4 Millionaire

3:00
9 **Movie:** Blackout (1954). Dane Clark, Belinda Lee. A broke veteran accepts a job that involves him in a murder.
11 Mike Douglas
H **Movie:** Nobody's Perfekt
W Hammer House

3:30
11 I Dream of Jeannie
S Two Top Bananas

3:52
2 **Movie:** Honor Thy Father (1973). Raf Vallone, Richard Castellano.

3:55
7 News

4:00
11 Hazel

4:30
11 Abbott and Costello
S Bizarre

4:35
H Stevie Nicks in Concert

5:00
11 Best of Groucho

5:30
5 Underdog
11 Biography
S Who Says I Can't Ride A Rainbow

5:35
9 **Movie:** Zombies on Broadway (1945). Alan Carney, Bela Lugosi. Two press agents try to introduce the real McCoy into a nightclub act.
H Video Jukebox

Mon., Apr. 5

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 All About TV
H **Movie:** Andrews's Raiders
S **Movie:** Any Which Way You Can

6:30
11 Barney Miller
13 N.J. News
21 Woodwright's Shop
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Rebop
H Sneak Preview

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Varnette's World
H Race for the Pennant

8:00
2 Private Benjamin
4 **TV Movie:** The Kid With The Broken Halo (1981). Gary Coleman, Robert Guillaume, June Allyson.
5 PM Magazine
7 **Special:** We Dare You
9 **Movie:** Barabas (1965). Anthony Quinn, Silvana Mangano. Overly long, but still engrossing story of the thief who lived when Christ died.
11 **Movie:** The Greatest Story Ever Told (1965). Max Von Sydow, Charlton Heston, Jose Ferrer. Story of Jesus from birth to the Resurrection. Part I.
13 Great Performances: Schubert's Mass No. 6 in E-Flat Major
21 Middletown
31 D Is For Daffodil
S What's Up America
W **Movie:** The Formula

8:30
2 Report To Murphy
5 Carol Burnett
7 **Movie:** You Only Live Twice (1967). Sean Connery.
31 Afro-American Perspectives
H **Movie:** Nighthawks

9:00
2 M*A*S*H
5 Merv Show
13 Bernstein/Beethoven
21 Life On Earth
31 Humanities Through the Arts
S **Movie:** Eyewitness
U **Movie:** American Pop

9:30
2 Making The Grade
31 American Story

10:00
2 Lou Grant
4 Steve Martin's Best Show Ever
5 11 News
13 From The Ashes... Nicaragua Today
21 Creativity with Bill Moyers
31 Japan: Living/Changing Tradition
W **Movie:** My Bloody Valentine

10:15
H **Movie:** King of the Mountain

10:30
11 News
21 Fast Forward
31 Understanding Human Behavior

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Nicaragua Update
21 L.I. Newsview
31 Humanities Through the Arts
S **Movie:** Carny
U **Movie:** Allegro Non Troppo

11:30
2 Quincy
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Dick Cavett
21 Captioned News
31 American Story

11:45
H **Movie:** the Earthling
W **Movie:** Stir Crazy

12 MIDNIGHT
7 **Movie:** El Greco (1966). Mel Ferrer, Rosanna Schiaffino.
13 Middletown
21 Latenight
31 Japan: Living/Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Five Bloody Graves (1969). Jim Davis, Scott Brady. Western gunman seeks out a vicious murderer.
11 Star Trek

12:40
2 Columbo

12:45
S **Movie:** Any Which Way You Can

1:00
5 Rat Patrol

1:30
4 Here's Lucy

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TELEVISION

5 Love American Style
11 News
H **Movie:** Nighthawks

1:55
7 News

2:00
4 Mary Tyler Moore
5 Best of Midday
9 Joe Franklin
11 Mike Douglas

2:18
2 **TV Movie:** Death and the Maiden (1973). James Stewart, Bonnie Bedelia.

2:30
4 Millionaire
11 News

3:00
9 **Movie:** Night Without Stars (1953). David Farrar, Nadia Gray. Murder and the black market are interrupted by romance.
11 **Movie:** The Spiral Road (1962). Rock Hudson, Gena Rowlands. Dedicated doctor goes to Batavia to fight leprosy.
H **Movie:** A Nightingale Sang in Berkeley Square
S **Movie:** Eyewitness

3:20
5 Off The Set

3:47
2 **Movie:** Stranglehold (1966). Macdonald Carey, Barbara Shelley.

4:45
S What's Up America

5:30
11 Focus: New Jersey

Tue., Apr. 6

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne and Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Women: NY Edition
H **Movie:** Andrew's Raiders
S **Movie:** Rock Show

6:30
11 Barney Miller
13 N.J. News
21 Victory Garden
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Red Skelton's Funny Faces

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni: The New Frontier
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Comments

8:00
2 Q.E.D.
4 Daffy Duck Easter Show
5 PM Magazine
7 Happy Days
9 **Basketball:** Knicks vs. Atlanta Hawks
11 **Movie:** The Greatest Story Ever Told. Concl. (see Mon., 8 p.m.).
13 Life on Earth
21 Brideshead Revisited
31 Proud Free Men
H **Movie:** Happy Birthday to Me
S **Movie:** The Postman Always Rings Twice
W **Movie:** The Harder They Come

8:30
4 "The Berenstain Bears" Easter Surprise
5 Carol Burnett
7 Joanie Loves Chachi
31 Tony Brown's Journal

9:00
2 **Movie:** Love And Bullets (1979). Charles Bronson, Jill Ireland.
4 **TV Movie:** Goldie and the Boxer (1979). O.J. Simpson, Melissa Michaelsen.
5 Merv Show
7 Three's Company
13 American Playhouse: Medal of Honor Rag
21 Masterpiece Theatre: Love in a Cold Climate
31 It's Everybody's Business
U **Movie:** Just a Gigolo

9:30
7 Too Close for Comfort
31 Contemporary Health Issues

10:00
5 11 News
7 Hart to Hart
9 Nine on N.J.
21 L.I. Speakout
31 American Government Survey
H **Movie:** Dirty Tricks
W **Movie:** Tunnelvision

10:30
9 Nine on N.J.
11 News
13 Raanahah
31 It's Everybody's Business
S **Movie:** The Sex Machine

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** Final Cut

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** The Lady Eve (1941). Barbara Stanwyck, Henry Fonda, Charles Coburn. A bad girl takes advantage of a naive boy. Directed by Preston Sturges.
21 Captioned News
31 American Government Survey
H Race for the Pennant
W **Movie:** Alice in Wonderland

12 MIDNIGHT
2 WKRP In Cincinnati
7 Fantasy Island
9 Racing from Roosevelt
21 Latenight
S **Movie:** Bustin' Loose

12:30
2 McCloud
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** The Sword of Monte Cristo (1951). George Montgomery, Paula Corday. Unspired adventure story of a woman who finds the legendary sword.
11 Star Trek
H Barefoot in the Park

1:00
5 Rat Patrol

1:10
7 **Movie:** The Best of Everything (1959). Hope Lange, Stephen Boyd.

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
S **Movie:** Twelve Plus One

2:00
4 Mary Tyler Moore
5 **Movie:** Toward The Unknown (1956). William Holden, Lloyd Nolan. A rocket pilot tries to regain the lost confidence of his men.
9 *Joe Franklin*
11 Mike Douglas

2:23
2 **TV Movie:** The Legend of Lizzie Borden (1975). Elizabeth Montgomery, Ed Flanders.

2:30
4 Millionaire

3:00
9 **Movie:** The Amsterdam Affair (1967). William Marlowe, Pamela Ann Davy. A novelist is accused of killing his girlfriend.
11 **Movie:** the Outsider (1967). Darren McGavin, Sean Garrison. An ex-con turns private eye.
H **Movie:** Happy Birthday to Me

3:30
S **Movie:** The Postman Always Rings Twice

3:35
7 News

4:19
2 **Movie:** The Great Niagara (1974). Richard Boone, Michael Sacks.

4:50
H **Movie:** Dirty Tricks

5:00
11 Best of Groucho

5:30
11 Biography
S **Movie:** Hangar 18

Weekend, Apr. 3-4

Sat., Apr. 3

6:00
5 **Special:** "The Antichrist"
11 Barbapapa

6:10
H **Movie:** The Competition

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey To The Center Of The Earth
7 News
11 Tom and Jerry

7:00
2 Patchwork Family
4 A Better Way
5 Insight
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street
S Water Babies

7:30
4 Rainbow Patch
5 Superheroes
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
S **Movie:** Love Me Or Leave Me

8:15
H **Movie:** The Cat and the Canary

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Pride of the Bowery (1941). Bowery boys at it again.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Homes in the House of Fear (1945). Basil Rathbone, Nigel Bruce.
7 Laverne & Shirley
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real

9:45
H **Movie:** Any Which Way You Can

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's

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Business
31 Sonrisas
S **Movie: Little Miss Marker**

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 **Movie:** Gulliver's Travels (1939). An animated cartoon based on the book by Jonathan Swift.
11 Hee Haw
13 21 31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke

11:45
H **Movie:** Bedknobs and Broomsticks

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 **Tennis:** World Championship
13 This Old House
21 Motor Week
31 American Story
S **Movie:** One on One

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 **Movie:** The Heroes of Telemark (1965). Kirk Douglas, Richard Harris. A band of resistance fighters attempts to destroy a heavywater plant in 1942.
13 Your Tax Return: The Bottom Line On Improving Your Form
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 **Movie:** The Last Of The Mohicans (1936). Randolph Scott, Binnie Barnes.
5 Sha Na Na
11 Robin Hood
21 Highlights Of The Westminster Dog Show
31 Japan: Living/Changing Tradition
W **Movie:** Frontier Justice

1:30
2 30 Minutes
7 News Conference
11 World of Survival

2:00
2 Public Hearing
5 Big Valley
7 Sports Afield
11 Blondie
21 Camera Three
31 Understanding Human Behavior
H **Movie:** Flash Gordon
S **Movie:** The Asphalt Jungle

2:30
2 Pizza Hut Basketball Classic
7 Sugar Ray Leonard's Golden Gloves

3:00
4 Baseball Bunch
5 **Movie:** Dracula, Prince of Darkness (1966). Christopher Lee, Barbara Shelley. Two couples traveling in Eastern Europe stay overnight in Dracula's castle. That was their first mistake.
9 **Movie:** The Secret War of Harry Frigg (1969). Paul Newman, Sylva Koscina. Five brigadier generals are held by the Italians and try to escape.
21 Sports America
31 It's Everybody's Business

3:30
4 Baseball Preview Special
7 Professional Bowlers Tour
11 This Week in Baseball
13 American Playhouse: Northern Lights

4:00
11 Sanford and Son
21 Portraits in Pastel
31 Contemporary Health Issues
H Simon and Garfunkle: The Concert in the Park
S **Movie:** Little Miss Marker

4:30
2 Sports Saturday
4 **Golf:** Nabisco Dinah Shore Invitational
11 Good Times
21 Antiques XI

5:00
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey
W **Movie:** Toby & Koala Bear

5:30
13 Open Mind
21 Quilting

5:45
H **Movie:** The Competition

6:00
2 Dave Marash Reporting. . . Nicaragua
4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
S **Movie:** One on One

6:30
2 4 7 News
9 Wild Kingdom
21 Fast Forward
31 Lawmakers
W **Movie:** Hangar 18

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 The Rapid Deployment Force: Ready Or Not
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 Righteous Apples
U Fantastic Animation Festival

7:30
2 2 On The Town
4 Look at Us
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Up and Coming

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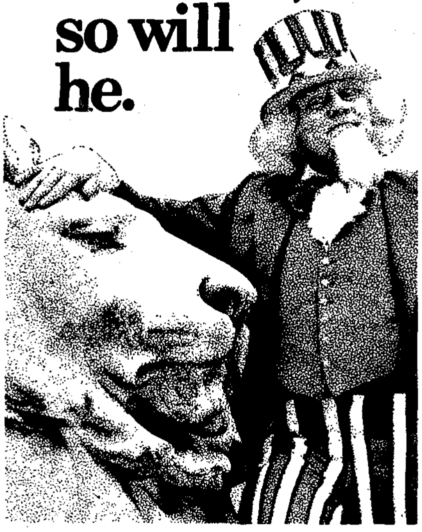

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TELEVISION

8:00
2 Walt Disney
4 One of the Boys
5 **Movie:** God Is My Co-Pilot (1945). Dennis Morgan, Raymond Massy.
7 T.J. Hooker
9 **Hockey:** Rangers vs. Hartford Whalers
13 **Movie:** The Lady Eve (see Tue., 11:30 *p.m.*).
21 All Creatures Great and Small
31 Jazz At The Maintenance Shop
H **Movie:** Any Which Way You Can
S **Movie:** The Postman Always Rings Twice

8:30
4 Chicago Story
11 **Baseball:** Yankees vs. Montreal Expos
W **Movie:** The Postman Always Rings Twice

9:00
2 **Movie:** Stand By Your Man (1981). Annette O'Toole, Tim McIntire.
7 Love Boat
21 Brideshead Revisited
31 Brooklyn Magazine
U **Movie:** Final Cut

9:30
31 N.Y.U. Broadcast Lab

9:40
13 **Movie:** Topper (1937). Cary Grant, Constance Bennett, Roland Young.

10:00
4 McClain's Law
5 News
7 Perry Como's Easter in Guadalajara
21 Jazz at the Maintenance Shop
31 Great Performances: Brideshead Revisited
S **Movie:** Texas Lightning

10:10
H **Movie:** Ordinary People

10:30
5 Black News
9 Music World

11:00
2 4 7 11 News
5 **Movie:** A Star is Born (1955). Judy Garland, James Mason.
9 Paul Hogan
11 To be announced
U **Movie:** American Pop
W **Movie:** Beyond Evil

11:15
7 News

11:20
13 Sneak Previews

11:30
4 Saturday Night Live
9 Harness Racing from Yonkers.

11:35
S Bizarre

11:45
2 Sportspeople
7 **Movie:** MacKenna's Gold (1969). Gregory Peck, Omar Sharif.

11:50
13 Dick Cavett

12 MIDNIGHT
2 Flo and Eddie
9 Championship Wrestling
11 Streets of San Francisco

12:05
S **Movie:** Final Conflict

12:10
13 Matinee at the Bijou

12:25
H **Movie:** Fort Apache, the Bronx

12:45
W **Movie:** High Heels

1:00
2 News
4 Kenny Everett Video
9 **Movie:** Witches Mountain (1975). Patty Shepard, John Caffari.
11 Twilight Zone
U **Movie:** Screamers

1:07
2 **Movie:** Norwood (1970). Glen Campbell, Kim Darby.

1:15
5 **Movie:** Maru Maru (1952). Errol Flynn, Ruth Roman. Gangland *treasure hunt.*

1:30
4 Rock Concert
11 News

1:55
S **Movie:** One on One

2:00
5 **Movie:** Blood Alley (1955). John Wayne, Lauren Bacall, Anita Ekberg.
11 **Movie:** I Saw What You Did (1965). Joan Crawford, John Ireland.

2:15
7 **Movie:** The Young Land (1959). Pat Wayne, Dan O'Herlihy.

2:30
H **Movie:** Flash Gordon

2:45
W **Movie:** How to Succeed With Sex

3:00
4 Mary Tyler Moore

3:01
2 **Movie:** The UFO Incident (1975). James Earl Jones.
9 **Movie:** Carry On Cleo (1965). Amanda Barrie, Sidney James.

3:15
7 News

3:30
4 News
11 Best of Groucho

3:35
S **Movie:** The Postman Always Rings Twice

4:00
11 Hazel

4:05
7 News

4:20
H **Movie:** Ordinary People

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:40
S **Movie:** Texas Lightning

Sun., Apr. 4

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
4 Arts of Asia
5 Time for Timothy

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❼ News
⓫ Christopher Closeup
Ⓗ Those Fabulous Clowns

6:45
⓫ Davey and Goliath

7:00
❷ Mighty Mouse/ Heckle & Jeckle
❹ Rebop
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street

7:30
❷ Drak Pack
❹ Carrascolendas
❼ This Is the Life
❾ Viewpoint on Nutrition
Ⓗ **Movie:** The Jazz Singer
Ⓢ **Movie:** Bedknobs and Broomsticks

8:00
❷ Mr. Moon's Magic Circus
❹ Twice A Woman
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Nine on N.J.
⓫ Frederick K. Price

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery

9:00
❷ Sunday Morning
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old Time Gospel Hour
⓭ Mister Rogers' Neighborhood
㉑ America: The Second Century
㉛ American Government Survey

9:30
❹ That Teen Show
❼ Page Seven
❾ Point of View
⓭ Wall $treet Week
Ⓗ **Movie:** Kramer vs. Kramer

10:00
❹ Positively Black
❺ Woody and Friends
❼ We're Movin
❾ Mass
⓫ Doctor Snuggles
⓭ New Jersey Show
㉑ It's Everybody's Business
㉛ Contemporary Health Issues
Ⓢ **Movie:** Chapter Two

10:30
❷ Louis Rukeyser's Business Journal
❹ First Estate
❼ Kids Are People, Too
❾ That's the Spirit
⓫ Tom and Jerry

11:00
❷ For Our Times
❹ Palm Sunday With The Disciples of Christ
❺ **Movie:** Doctor Dolittle (1967). Rex Harrison, Samantha Eggar.
❾ Davey and Goliath
⓫ F Troop
⓭ Top of the World
㉑ Humanities Through the Arts
㉛ It's Everybody's Business

11:30
❷ Face the Nation
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** The Wistful Widow of Wagon Gap (1948). Bud Abbott, Lou Costello.
⓭ Great Decisions '82
Ⓗ International Figure Skating from Peking

12 **NOON**
❷ Newsmakers
❹ News 4orum
❾ Robert Schuller
⓭ Soccer Made in Germany
㉑ Victory Garden
㉛ Understanding Human Behavior

12:30
❷ Public Hearing
❹ Meet the Press
❼ Directions
㉑ Old Houseworks
Ⓢ Jonathan Winters/ Debbie Reynolds

1:00
❷ **Basketball:** **NBA On CBS**
❹ What Shall We Do About The Children?
❼ Like It Is with Gil Noble
❾ **Baseball:** Mets vs. St. Louis Cardinals
⓫ **Movie:** Wild and Wonderful (1964). Tony Curtis, Christine Kaufmann.
⓭ Bernstein/Beethoven
㉑ Washington Mainstream
㉛ Japan: Living/ Changing Tradition
Ⓗ Barefoot in the Park
Ⓢ Laff-a-Thon

1:30
㉑ Inside Albany

2:00
❹ To Bear Witness
❺ **Movie:** Hello Dolly (1969). Barbra Streisand, Walter Matthau.
❼ Sportsbeat
㉑ Taxwise Giving
㉛ American Story
Ⓢ **Movie:** Betrayed
Ⓦ Mine & Minotaur

2:30
❹ NBC Sportsworld
❼ American Sportsman
⓭ Great Performances: Brideshead Revisited
㉑ Wall $treet Week

3:00
⓫ **Movie:** The Renewal (1978). Dan Haggerty, Patrick Wayne.
㉑ Sports America
㉛ Humanities Through the Arts
Ⓦ **Movie:** Coast to Coast

3:30
❼ U.S.A. vs. the World in Olympic Sports
❾ **Movie:** When Worlds Collide (1951). Barbara Rush, Richard Derr.
Ⓗ **Movie:** Tribute

4:00
❹ **Golf:** Dinah Shore Invitational
⓭ New York & Co.
㉑ Matinee at the Bijou
㉛ Washington Week in Review
Ⓢ Scrambled Feet

4:30
❼ Wide World of Sports
⓫ **Movie:** Hud (1963). Paul Newman, Particia Neal, Melvyn Douglas.
⓭ Tony Brown's Journal
㉛ Wall $treet Week

5:00
❺ Starsky & Hutch
❾ Hardy Boys/Nancy Drew Mysteries
⓭ Creativity with Bill Moyers
㉛ Bernstein/Beethoven
Ⓦ Barry Manilow

5:30
⓭ Firing Line
㉑ Checking It Out

5:45
Ⓗ **Movie:** The Jazz Singer
Ⓢ **Movie:** Bedknobs and Broomsticks

6:00
❷ ❹ ❼ News
❺ **Movie:** Support Your Local Sheriff (1969). James Garner,
❾ Oral Roberts Special
㉑ The Winning Edge
㉛ All About TV
Ⓗ **Movie:** Wholly Moses!
Ⓤ **Movie:** Allegro Non Troppo

6:30
❷ ❹ ❼ News
⓭ Life on Earth
㉛ Brooklyn Magazine

7:00
❷ 60 Minutes
❹ Father Murphy
❼ Inside America
❾ Entertainment This Week
⓫ Solid Gold
㉛ Swingin' the Blues
Ⓦ **Movie:** Manhattan

7:30
⓭ Fast Forward
㉛ Tony Brown's Journal

8:00
❷ Archie Bunker's Place
❹ CHiPs
❺ **Special:** Catholic Telethon
❼ Today's FBI
❾ Straight Talk
⓫ Edward the King
⓭ Nova
㉑ Bernstein/Beethoven
㉛ Jazz At The Maintenance Shop
Ⓗ **Movie:** Kramer vs. Kramer
Ⓢ **Movie:** Chapter Two
Ⓤ **Movie:** Jade Claw

8:30
❷ One Day at a Time

9:00
❷ Alice
❹ **Movie:** Meatballs (1979). Bill Murray, Kate Lynch.
❼ **Movie:** Shout At The Devil (1976). Roger Moore, Lee Marvin, Barbara Parkins.
❾ It Is Written
⓫ Lawrence Welk
⓭ Masterpiece Theatre: Love in a Cold Climate
㉑ **Movie:** A Study In Scarlet (1933). Reginald Owen.
㉛ Personal Problems
Ⓦ **Movie:** This Is Elvis

9:30
❷ **Special:** The American Film Institute Salute To Frank Capra
❾ World Tomorrow

10:00
❺ ⓫ News
❾ Jimmy Swaggart
⓭ Not The Nine O'Clock News
Ⓗ **Movie:** Stir Crazy
Ⓢ **Movie:** Thief

10:30
❺ Sports Extra
㉑ Tom Cottle
⓫ From the Editor's Desk
⓭ To The Manor Born
Ⓦ **Movie:** The Chant of Jimmie Blacksmith

11:00
❷ News
❺ Off the Set
❾ Morecambe and Wise
⓫ Odd Couple
⓭ Americans in Transition
Ⓤ **Movie:** Truck Stop

11:15
❷ News

11:30
❺ David Susskind
❾ An Evening at the Improv
⓫ Streets of San Francisco
⓭ Ben Da, U.S.A.
Ⓤ Fantastic Animation Festival

11:45
❷ Sports Update
❹ **Movie:** Tilt (1981). Brooke Shields, Ken Marshall, Charles Durning.
❼ News
Ⓦ **Movie:** From the Life of the Marionettes

12 **MIDNIGHT**
❷ Barnaby Jones
❼ News
Ⓗ **Movie:** Raging Bull

12:30
❼ Sports Special
❾ **Movie:** A Walk in the Spring Rain (1970). Ingrid Bergman, Anthony Quinn.
⓫ Rookies
Ⓦ **Movie:** Hard Country

12:40
Ⓢ **Movie:**Squeeze Play

12:45
❼ Grand Prix Today

1:00
❷ News

1:07
❷ **Movie:** Silent Running (1972). Bruce Dern, Cliff Potts.

1:30
❺ **Special:** Poland: Light a Candle
⓫ News

1:45
❹ Mary Tyler Moore
❼ **Movie:** Zigzag (1970). George Kennedy, Anne Jackson.

2:00
⓫ It's Your Business

2:15
❹ Positively Black
Ⓗ **Movie:** Tribute
Ⓢ Scrambled Feet

2:25
❼ **Movie:** Judge Dee in the Monastery Murders (1974). Khigh Dheigh.

2:30
⓫ **Movie:** Shadow Over Elveron (1968). James Franciscus, Leslie Nielsen.

2:45
❹ First Estate

2:55
❷ Newsmakers

3:00
❾ **Movie:** Living Free (1972). Susan Hampshire.

3:15
❹ News

3:45
❼ News

3:55
❷ **Movie:** One of Our Own (1975). George Peppard, Zohra Lampert.

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:30
❾ Morning Stretch
⓫ New Jersey Now

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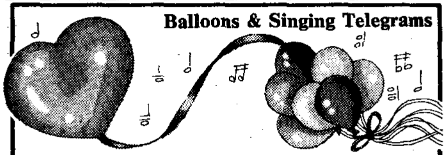

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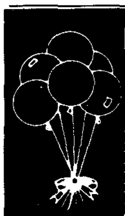

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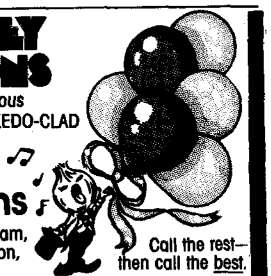

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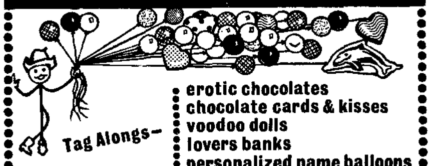

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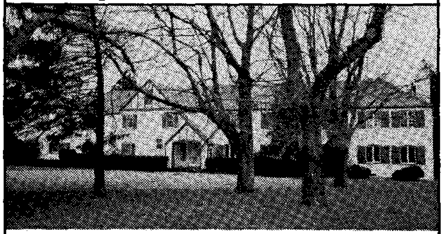

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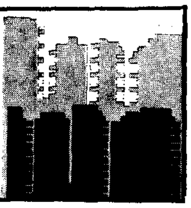

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 442

BY MARY ANN MADDEN

Who twice looks toward heaven and gapes
at the rain
Resembles a turkey with beans for a brain.

Above, rhyme time. Competitors are invited to compose a rhyming aphorism the meaning of which is as obvious as a snake.

Results of Competition 439, in which you were asked for brief descriptions of all-too-inevitable scenes from specific genres of film.

Report: Dracula movies. 007 movies. Westerns. Easterns. Southerns. Science-fiction movies. Japanese cut-out-monster movies. Bruce Lee movies. The kids putting on a show in the barn. Indians vs. cavalry with the wagons in a circle. Spacecraft in the desert upside down. Lassie to the rescue. Biblical spectacles. Early Roman pagan spectacles. Prehistoric spectacles. Speaking of which, I wish more of you would type, or at least print. Some handwriting is very small indeed. Or merely illegible.

First Prizes of two-year subscriptions to "New York" to:

Woman discovers that the man she lives with is a psychotic killer. She immediately (1) tells him that she knows and she is going to call the police, (2) gives all the servants the night off, and (3) takes a shower.
M. L. Calabro, N.Y.C.

Prizefighter is knocked down in ring and referee counts "6, 7, 8 . . ." Fighter (1) flashes back to tenement rooftop with boy and girl looking out over city; (2) looks at manager in corner, catches flicker of pleasure; and (3) suddenly realizes that his people are going for the price on Wilson.
Dr. Richard Burke, Ho-Ho-Kus, N.J.

The telephone rings in a couple's bedroom late at night. The man answers and a voice says, "I'm going to kill you." He (1) immediately asks "Who is this?," (2) tells his wife it was a wrong number, and (3) puts the phone back on the hook so the guy can call later to repeat the message.
Howard Baldwin, Palo Alto, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

Night: Victorian street lamps can barely be seen in the London fog as (1) heavy man's shoes step slowly along sidewalk, and young woman, shopgirl, or prostitute runs, face fearful; (2) footsteps approach, she panics and runs straight into tall figure in shadows—close-up of hand clutching purse, glove falling to gutter; and (3) bobby wearing helmet blows three shrill blasts on police whistle.
Oliver M. Neshamkin, M.D., N.Y.C.

Safari guide (1) is angry at having a woman along because (a) women slow up an expedition and/or (b) cause trouble; (2) changes his mind after she (a) saves his life by killing (with one shot) a snake that was about to drop on him, or (b) performs skillful emergency surgery on a bearer. (3) Fadeout: Arms entwined, they laugh together at the antics of a monkey.
Nancy Joline, Huntington, N.Y.

A man wrongly accused of murder arrives at the penetentiary. On the first day in the yard he (1) organizes a softball team, (2) has a fight with the lifer who runs things, and (3) breaks out in the first laundry truck.
Anna Lambiase, Brooklyn

And Honorable Mention to:

In a medieval setting, (1) someone is seen writing with a quill pen, (2) a mysterious knight dressed in black appears for the tournament, and (3) the king confers knighthood on a brave young squire.
Joel Crystal, Scarsdale, N.Y.

A museum tour guide describes the world's largest diamond, which is displayed on a pedestal behind an impenetrable electronic screen, and in the crowd we see (1) a tall, lean man in a navy blazer affecting a bored air; (2) a short, bald man with a moustache intently studying the tall, lean man; and (3) a boy of six blowing and stretching out his bubble gum.
Ruth Migdal, Brooklyn

Man backs his car into parking space precisely as woman noses her car into same space. During heated argument, someone else takes the space. Each angrily blames the other. In subsequent scene, (1) (a) the man, a lawyer trying his first case, discovers that the woman is the judge or (b) the woman, a lawyer trying her first case, discovers that he is the judge; (2) (a) the woman, applying for a job, finds that he is her prospective employer or (b) the man, applying for a job, etc., etc.; or (3) they realize that each has driven off in the other's car.
Ira Avery, Stamford, Conn.

A disabled sub lies on the ocean floor, buffeted by depth charges exploding close by. Its captain (1) releases ballast water and shoots clothing, life jackets, and available bodies out through the torpedo tube; (2) warns the crew to remain silent as a boatswain drops a wrench; and (3) confesses a personal secret to his exec.
similarly: Jim Warren, Moreland Hills, Ohio; Oscar Weigle, Whitestone, N.Y.

Zogola rests a weary claw upon the ruins of the Triborough Bridge and (1) looks around, which involves 38 distinct head movements; (2) swallows a Titan missile launched at the soft spot under his chin; and (3) slurps up the East River and keels over backwards, at last ridding the world of his evil force but flattening everything from Long Island City to Maspeth.
Bill Jaker, Morgantown, Pa.

Prehistoric beast chases hero and heroine through jungle and (1) another man is chomped by the beast, (2) heroine twists her ankle and falls as beast approaches, and (3) hero grabs her from jaws and carries her to safety.
Brian Plante, Staten Island, N.Y.

Private detective, hired to find missing husband, (1) has his cigarette lit for him by strange exotic woman in bar, (2) opens at least one double-locked door with a single kick, and (3) engages in grappling fight during which gun is dropped and kicked across floor to a female accomplice.
David English, Somerville, Mass.

Kindly old doctor in farmhouse says, (1) "More hot water, please"; (2) "Phew, we had a close call there"; and (3) "Congratulations, Efraim, you're the father of twins, mother and sons doing fine. Why, I remember bringing you into the world, and your father before you, and . . ."
John W. Tomlinson, N.Y.C.

Students take over dean's office protesting required courses, and (1) "with it" English professor smokes pot with his students in the lounge, and (2) daughter of college president has an affair with English professor.
Douglas Monaghan, Floral Park, N.Y.

American agent infiltrates government of Eastern European country, where (1) he goes completely undetected because he speaks the same heavily accented English as all the natives, (2) he is immediately granted a Cabinet appointment and access to classified papers, and (3) he falls in love with the gorgeous daughter of the president, resulting in assorted conflicts, ironies, narrow escapes, and a dramatic parting.

Don Hauptman, N.Y.C.

Scène: Un homme et une femme à la gare. Il dit au revoir et part. Elle (1) attend un train et regarde un petite fille jouant avec un ballon rouge; (2) achète un parapluie et demande un taxi pour Cherbourg; ou (3) écrit une lettre et alors coupe son bras avec une lame de rasoir. (Lointain, un loup se lamente.)

Bobby J. Ward, Raleigh, N.C.

Sheriff's office in Midwestern town, 11 P.M.: Six teenagers dash in, claiming they just witnessed the landing of a space ship outside of town. The sheriff (1) raises eyebrow, sneers, and glances back at deputy, who suddenly pretends to be filing as he suppresses laughter; (2) says, "It's too late for you kids to be out anyway. Why don't you run on home before I call your parents?"; or (3) takes out his gun, checks it leisurely while cracking his chewing gum, and says, "I'll go take a look. But if this turns out to be one of your pranks . . ."

Melody Bunting, N.Y.C.

Old man unlocks door to small room in east wing of castle. When his eyes become accustomed to the light, he notices in the corner near the window (1) his old rocking horse; (2) his old nanny, now a skeleton of her former self; or (3) his old sweetheart who he promised to marry fifty years ago and then jilted. She sits there with a bazooka in her hands.

Bob Burke, N.Y.C.

Young fop lieutenant joins British unit and (1) the colonel knew his father; (2) he shows cowardice in battle but (3) endures torture and dies heroically to save the regiment.

Charlie Phalen, N.Y.C.

Stranger rides into town, hitches horse to post in front of saloon, walks in, and (1) orders a sarsparilla; (2) has shoot-out with bad guy; (3) falls for barmaid, is made sheriff, and breaks into song.

similarly: John Falza, N.Y.C.;
David I. Warren, Chagrin Falls, Ohio

An incompetent and avaricious (a) engineer, (b) boss's son-in-law, or (c) public official ignores the fervent pleas of the hero and (1) uses inferior building materials, (2) cuts back on safety measures, or (3) refuses to alert the public, thus endangering the lives of (a) the engineer's child, (b) the boss's daughter, or (c) the population of California.

Jay Larkin, N.Y.C.

Zany hero, followed by zealous "good guys" (C.I.A. or F.B.I. agents, or detectives) (1) rushes into lobby of (a) hotel, (b) airport, or (c) train station, picks up the "wrong" suitcase, identical to his, and is then also pursued by clumsy "bad guys" (spies, foreign agents, or gangsters); (2) fumbling "bad guys," chasing hero with suitcase, which is quickly falling apart, upset fruit vendor's stand and are showered with cascading melons as they chase the hero down the up escalator; and (3) Jill St. John looks on in disbelief.

Jack Ryan, N.Y.C.

Girl babysits with boyfriend in parents' bedroom. Boyfriend goes downstairs to get beer and does not come back. Girl (1) goes down and looks in pantry to find boyfriend hanging on a hook; (2) goes downstairs and finds child hanging in pantry, boyfriend in fridge; or (3) goes down and finds Saltines in pantry, egg salad in fridge, and six-pack and boyfriend gone. Scary music throughout.

Nancy Friedman, Omaha, Nebr.

Young, vibrant, and beautiful 1980s woman (divorcée optional) (1) has good social interactions, especially including a healthy sex life; (2) advances in successful career due to strong, independent, assertive nature; and (3) is murdered.

Lou Stellato, Hoboken, N.J.

Promising young politician is surprised on the eve of election to learn that (1) his gay college roommate, whom he once kissed goodnight on a dare at a beer bust, has just arrived in town; (2) his weak brother-in-law and campaign manager is wanted for forgery in four southern states; or (3) his fashionable wife of nearly a decade is an ex-convict.

Leonhard Dowty, N.Y.C.
sp. mention: Marc Rambeau, N.Y.C.

A wife, packing bags, says, (1) "I'm leaving you (a) for someone else, (b) to pursue my career, or (c) to find myself; (2) I'm taking (a) the children, (b) the car, or (c) the books on est; and (3) remember that (a) I'll always love you, (b) the plants need to be watered, or (c) I'll be at the Club Med in Martinique if you need me."

P. M. Kranz, N.Y.C.

As cop car pursues getaway car through the city streets at 80 miles per hour, (1) an old woman carrying a sack of groceries and a young woman pushing a baby carriage try to cross the street, (2) a pick-up truck loaded with crates of live chickens is tipped over at an intersection, and (3) a motorcycle flies, in slow motion, through a plate-glass window and into a crowded restaurant.

Alvin Easter, Minneapolis, Minn.

Man and woman meet, fall in love and are separated, and (1) although an immense battle is taking place in their country, they find each other again while riding on public transportation; (2) they walk across vast expanses of (a) frozen tundra or (b) parched desert, and then fall into each other's arms; or (3) many years later they pass in a bar in Paris without even a backwards glance, all memories gone. In all places, hideously loud theme music.

Ava Sterling, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 442, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 9. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 3 issue. Out-of-town postmarks are given three days' grace. **Postcards only.** ■

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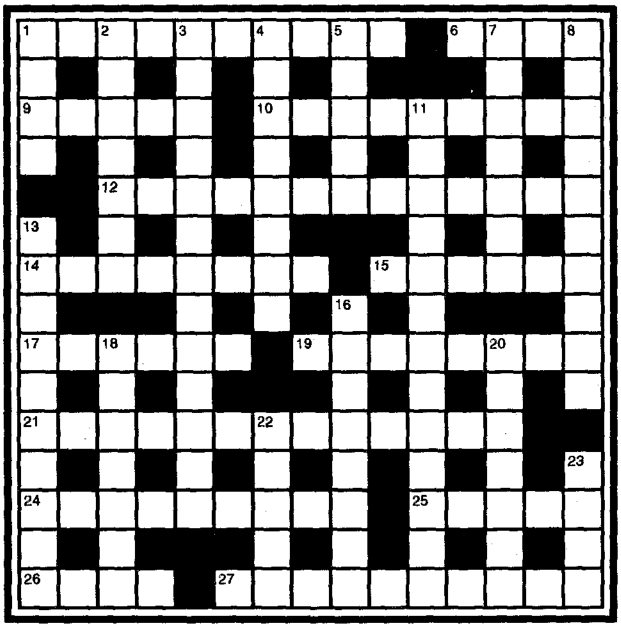
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Fifty in a province go on a journey to discover mineral. (10)
6 In case it is cold I should like something to eat. (4)
9 It is found in the sea and goes right inside what is found underground. (5)
10 In the disposal of capital Inland Revenue is predatory. (9)
12 Shuffle along and train for the race. (5, 8)
14 Fighters who give thanks before a party in war. (8)
15 Creatures which increase but do not multiply. (6)
17 Girl in a tale about a donkey. (6)
19 Crazy as a caught animal set free. (8)
21 Strange men do couple with it for coppers. (7, 6)
24 It is like father to tease us with delicacy. (9)
25 May be put back in smarter uniform to give experience. (5)
26 Painful return of love. (4)
27 Cards in preparation as two are joined together. (4, 2, 4)



Down

1 Food makes one start on fresh course. (4)
2 Honest but not grand. (7)
3 Drink from Brandt Ltd. (4, 3, 6)
4 A rapidly disintegrating craftsman. (8)
5 Girl who is less than ordinary. (5)
7 It is used in service to make one angry. (7)
8 A man cunning about breaking the spell feebly. (10)
11 Gaul's situation in the Football League? (5, 8)
13 Not much money, so may give Alan two thousand less. (5, 5)
16 Eccentric swallowed river and drank freely. (8)
18 Sportsman who has rum pets. (7)
20 Division of foot needed when artillery follows wrong cause. (7)
22 Belief in the reverse of a claim to divinity. (5)
23 Curve produces second-class finish. (4)

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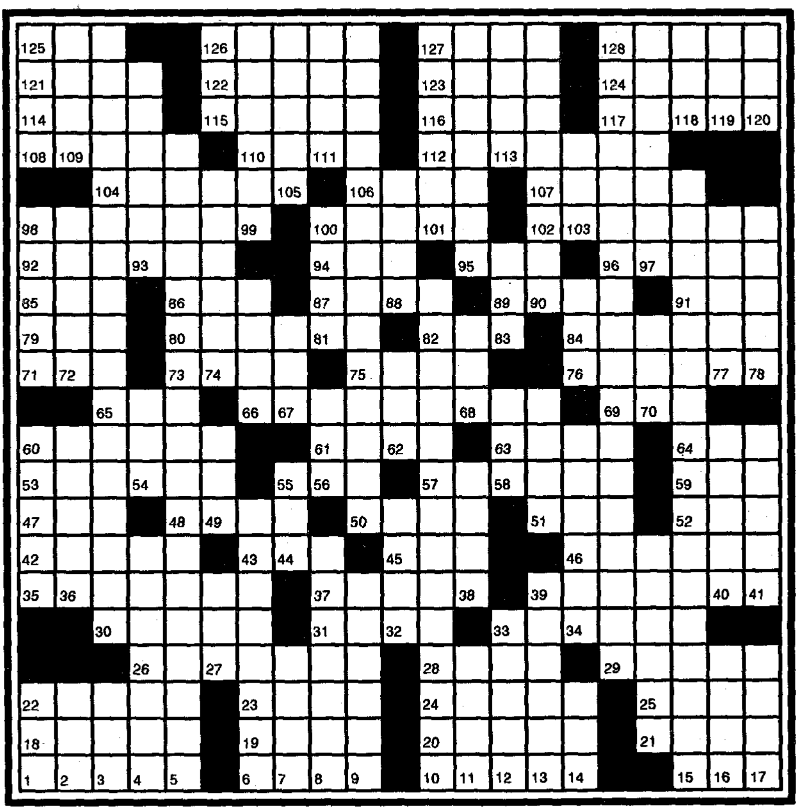
'UPSA-DOOZY': CUE CROSSWORD / By Maura B. Jacobson

Across

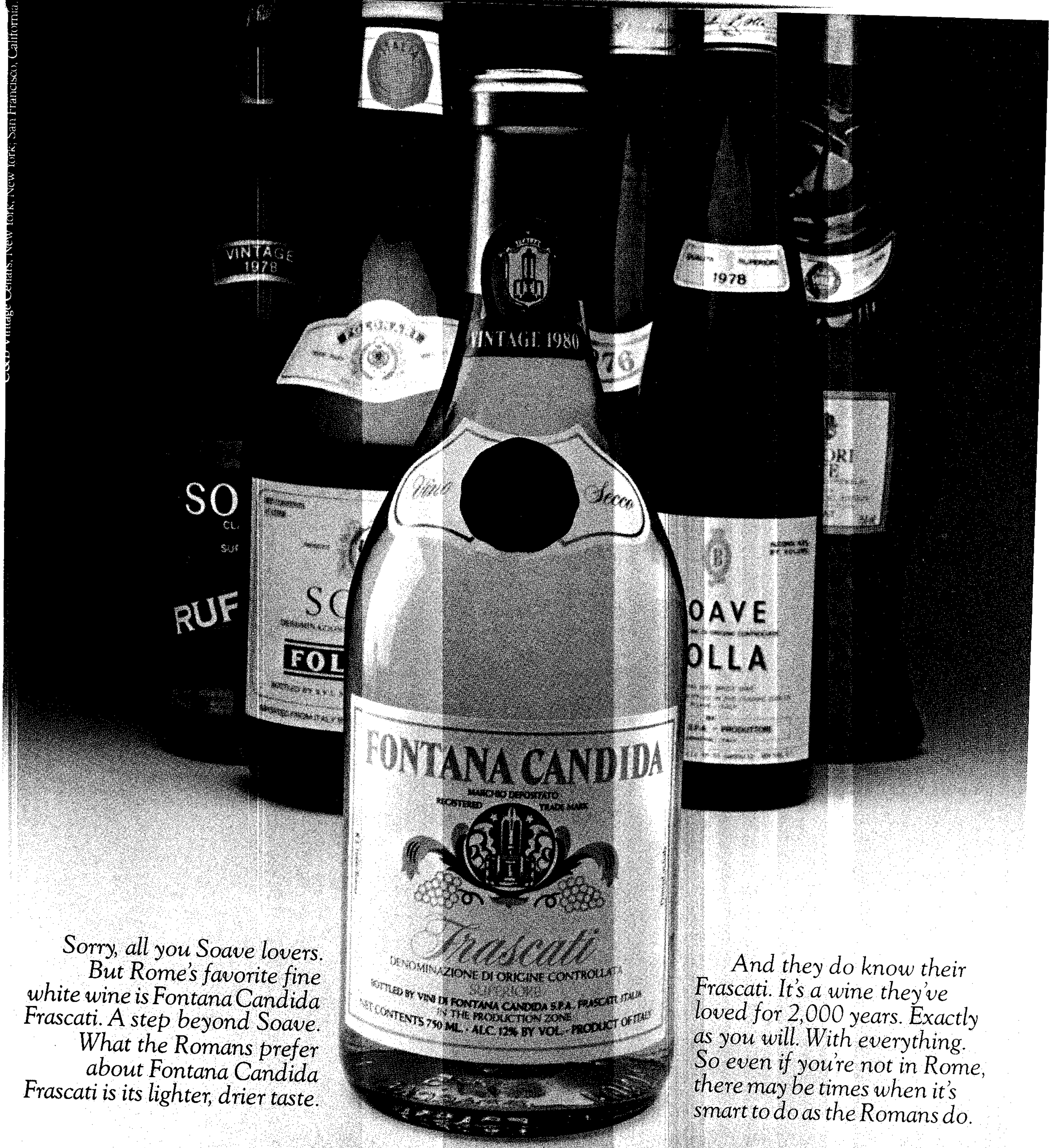
1 Indira's dad
6 Pre-coll. school
10 San. Dept. pickup
15 Character in "What's Happening"
18 Become frosted
19 Artifice
20 Biblical prophet
21 Shade of green
22 Puncture
23 Not taken in by
24 Bridge seats
25 Slithery slayers
26 Fragmentize
28 Dill, old style
29 Family insignia
30 Blockade
31 Polygraph findings
33 Fanatic
35 False fronts
37 Uhlan's weapon
39 Part of a serial
42 "A Bell for ——"
43 "Message" shirt
45 "—— Rosenkavalier"
46 Powerful explosive
47 Off one's feed
48 Hair tendril
50 Viet ——
51 Massage
52 Loki's daughter
53 Wears the crown
55 Courtroom words
57 Having knobs
59 Term for a worm
60 Borgnine
61 Melville adventure
63 Alt.
64 C.I.A.'s predecessor
65 Catch on
66 Reason for this confusion
69 And others: abbr.
71 Dye receptacle
73 Altar locale
75 Verne captain
76 Comparison-shops
79 —— du lieber
80 Getting one's goat
82 Quick to learn
84 Secluded path
85 Jackie's sister
86 Airport-tower workers: abbr.
87 Of the dawn
89 Moslem priest
91 RR stop
92 Moral philosophies
94 Flop
95 ——-fi
96 Basketry twig
98 Pedicure site
100 Tall-clown's prop
102 Comatose states
104 Parading properly
106 —— about
107 Flax product
108 Seaweeds
110 One of the Ladds
112 Cardinal's cap
114 Siamese coin
115 Full-grown
116 Samoan capital
117 Rubber city
121 Ceremonial act
122 Fistfight
123 Work at the bar
124 "With this ring —— wed"
125 Personal tags, for short
126 Busybody
127 Cooperstown's Roush, et al.
128 Not any person

Up

1 Beak
2 Medieval shield
3 L.B.J. beagle
4 Kind of dressing
5 Sandy Dennis film, 1967
6 Makes objection to
7 Littlest of a litter
8 Actress Parsons
9 City in Illinois
10 Bronowski P.B.S. series
11 Equine color
12 Enough: Fr.
13 Sofa of a sort
14 Isn't out of
15 Meet the challenge
16 Elec. units
17 Say in fun
21 Vocalist Julius
27 Have another birthday
29 "Sound of Music" song
30 Attempting Everest
32 Within: prefix
34 "Comes —— in the day's occupations"
35 Savoir- ——
36 Freud's colleague
38 Therefore
40 Activists
41 Immigrants' island
44 Finial
49 Ending with novel or violin
50 Winning
51 Partner of rock
54 Order to Dobbin
56 "Le Coq ——"
58 Antique auto
62 Barcelona bravo
66 Poses questions
67 Noted architect
68 Alley of the comics
70 Sesame
71 Gentleman's gentleman
72 Vinegar: comb. form
74 Berliner's toast
76 Kegler's gp.
77 Log in
78 Name on the world's tallest building
81 Buntline and Calmer
83 Twitch
88 Server's edge, informally
90 Deceives
93 Congenital
95 Like a tiger
97 Reprove
99 Hard to lift
101 Lung-shaped
103 —— for tat
105 Outermost planet
108 Hillside dugout
109 —— back (unflappable)
111 Type of saxophone
113 Marmalade ingredient
115 Onager
118 Greek letter
119 Vintner's prefix
120 Born



Solutions to last week's puzzles appear on page 126.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